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DECEMBER 1930

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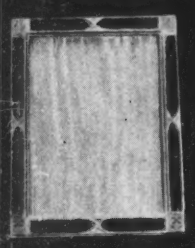

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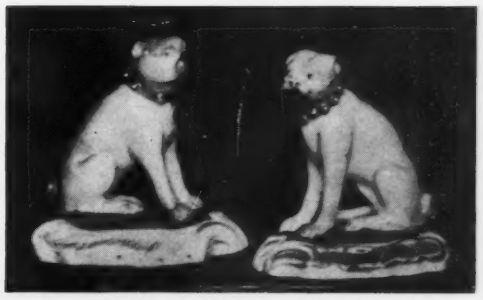

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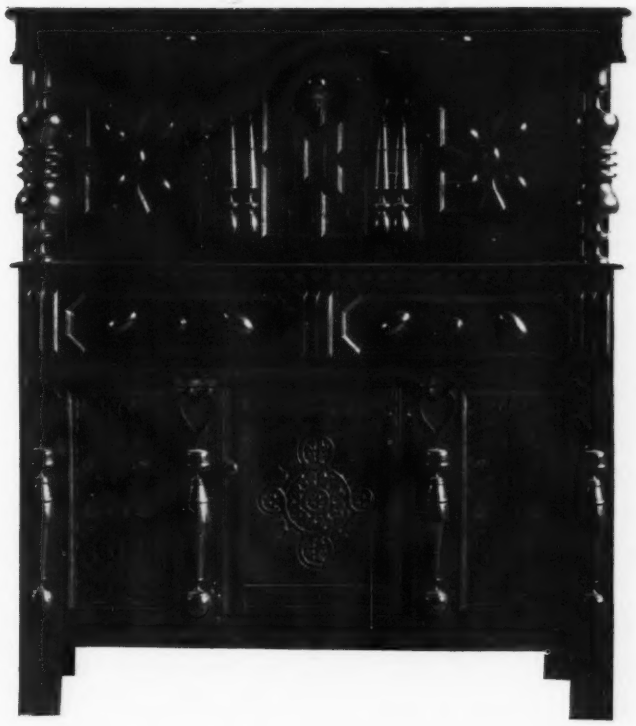

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From the Colonial period, we point out a Connecticut oak press cupboard, circa 1770-90; it is the first to be offered at public sale. Among the other important items of this early period is a rare Brewster armchair, and we indicate the Windsor chairs, which include complete sets, as probably the finest group in a private collection.

The Philadelphia furniture, given to the two decades preceding the American revolution, is outstanding. A group of fine mahogany chairs are attributed to Gillingham and Savery. Especially notable are three splendidly carved pieces of Savery type.

The collection further includes lowboys, Queen Anne fiddle-back chairs, block- and serpentine-front chests of drawers, Duncan Phyfe tables.

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Henry V. Weil

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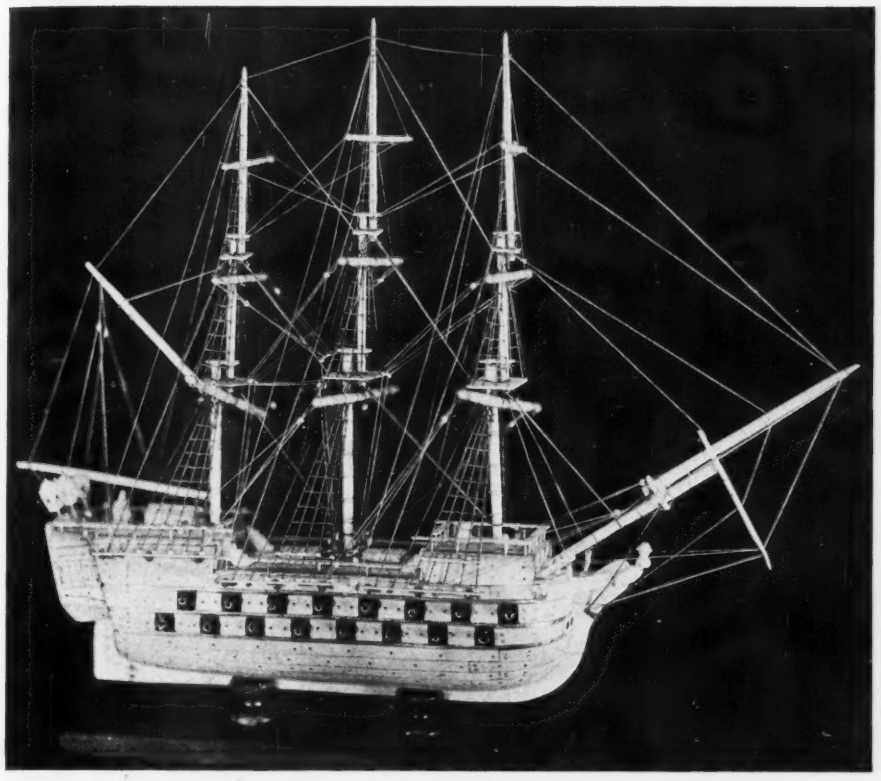

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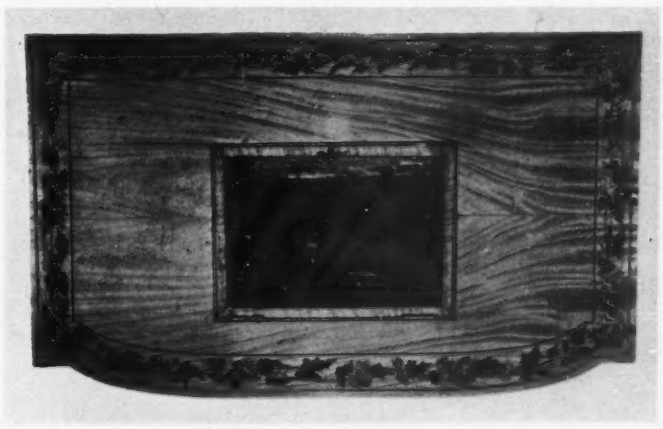

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Photographed: Colonial living room showing reproduction of a historic pine panelled room end. The flooring is of pine planks with old-fashioned clinch nails at the butts and is finished in an appropriate manner, overlaid with an old hooked rug, impressive for its size and charm.

A suite of five Colonial rooms delightfully arranged to exhibit authentic styles of architecture and furnishings is being accorded a large measure of interest. These rooms are suited to an apartment interior or to a suburban home of modest size. The exhibition includes more than twenty rooms illustrating the Georgian, Adam, Elizabethan, Directoire, Louis Seize, Tudor and Italian XVIII Century period influences.

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Partial view of a room in the Galleries of IMPORT ANTIQUE CORPORATION

The ensemble is all-inclusive and embraces a wide selection of important objects — including notable importations from Soviet Russia.

An illustrated Brochure will be forwarded upon request.

The private sale will be preceded by a special exhibit on Sunday, November 23rd, from 10 a.m. to 5 p.m.

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WITH this number of The Magazine ANTIQUES, we conclude a series of advertisements that have been appearing in this magazine for the last eight years, and which have gained us many good customers and a host of friends.

Our interest in American antiques will continue. We are always prepared to buy and sell fine examples. But as we have been largely occupied for several years with interior decoration of fine American homes, we intend, in the future, to lay more emphasis on this department of our business.

To this magazine and to the many friends whom we have made through its columns we wish to express our thanks and to say that we are more than ever convinced that

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UNTIL TIME OF SALE

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George N. McMahon

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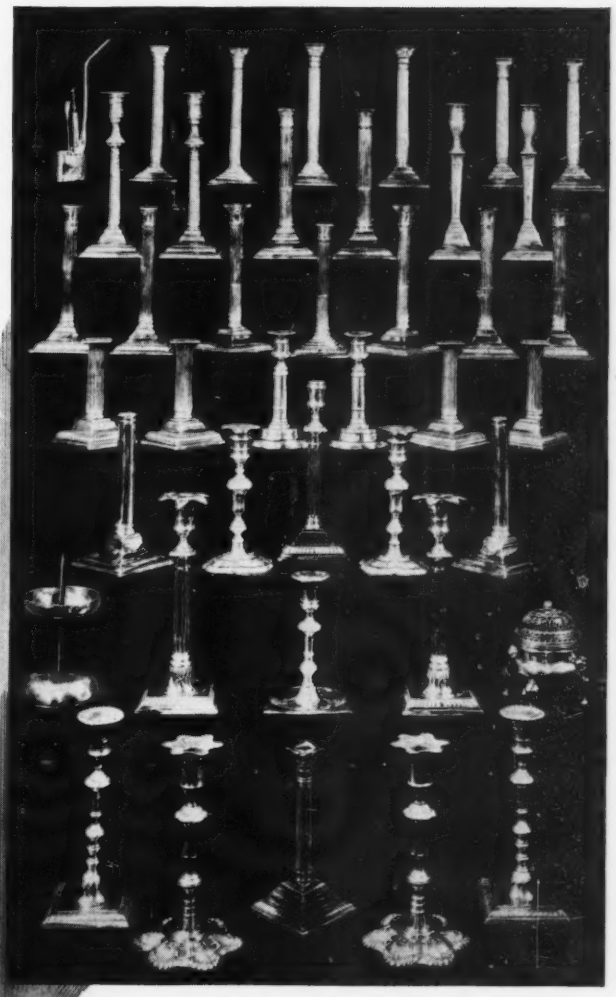
Paktong or Tutenag — that rare, silver-white alloy of Chinese origin, manufactured in England between 1750 and 1800 — is so shrouded in mystery that to this day its composition is in doubt, and its very name is disputed.

How and by whom this tough, tarnish-resisting metal was first made is not known — and although beautifully modelled candlesticks, firegrates, and fenders of Paktong are occasionally found in auction rooms and antique shops — even the dealers, themselves, can give no information regarding it beyond that relating to its rarity and antiquity.

Examples of Paktong may be seen at the Victoria and Albert Museum, South Kensington, England, and at the Metropolitan Museum, New York City — but the largest collection of this remarkable ware ever assembled has been brought to this country by the House of Jackson.

The Paktong pieces shown at the right possess artistic merits which are quickly recognized by those with an instinctive knowledge of age and value.

Coupled with its beauty and rarity, Paktong — because of its Oriental origin, and the secret of its making—possesses those elements of romance and of mystery which give it an unparalleled appeal both to the casual collector and to the antiquarian.



Important collection of England's rare XVIII Century Paktong

Paktong, or "Chinese white copper," popularly known in England as Tutenag, was at one time believed to be a rare metal mined only in the East, but was later discovered to be, in reality, an alloy. The name, Tutenag, spelled and pronounced in various ways, was finally corrupted into "Tooth-and-Egg," by which name the ware is still known by some dealers in antiques. That Paktong, or Tutenag, was in its time considered only less precious than gold and silver is well established. . . . All existing examples are plainly from the hands of master metal-workers and silversmiths.

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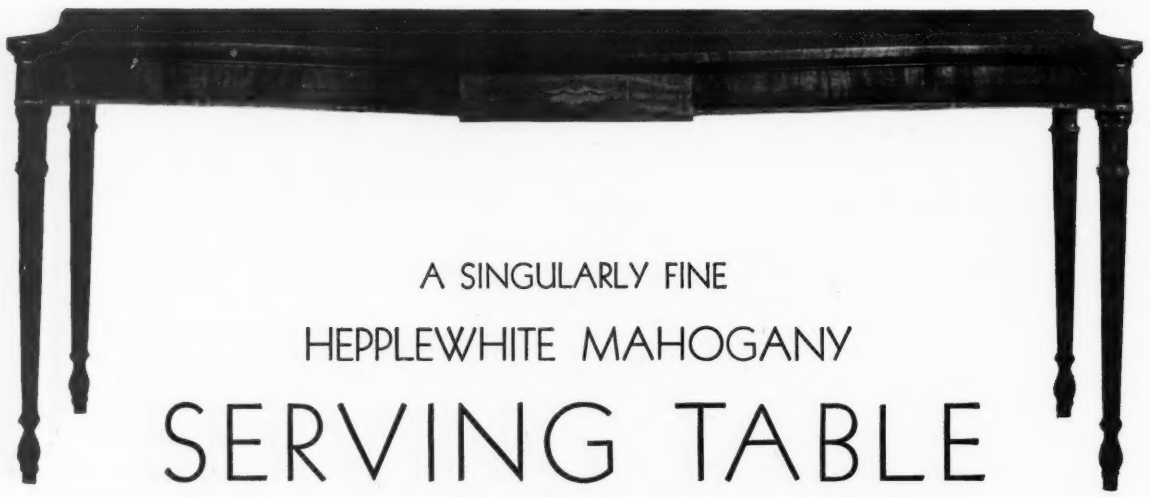

A SINGULARLY FINE

HEPPLEWHITE MAHOGANY

SERVING TABLE

With Serpentine Front and Inlaid Satinwood Tablet

An important example of the finest type of serving table made in England in the 18th century, exquisitely slender in its proportioning and with the serpentine front and tapered fluted legs most highly valued. The central plaque is delicately inlaid with a design representing an urn and garrya swags in the classical taste.

FOURTH FLOOR, NORTH BUILDING

JOHN WANAMAKER NEW YORK

DECEMBER 1930

An acid test of an object is to try living with it. If constant association increases affection and understanding, the object must be genuinely desirable. Would that all Christmas gifts might be so tried out before being presented! They would certainly attain a higher average of popularity than today they enjoy.

ANTIQUES offers a solution to this problem of Christmas giving. Why not buy antiques? A pleasant old piece, because of the indefinable charm that comes from being lived with and cared for, is more apt to strike just the right chord than something new and unloved. Besides, of course, the antiques shops are leisurely, comfortable, and no more expensive than the stores selling the usual Christmas merchandise.

An occasional Christmas list may conceivably include persons who have never felt "the lure of the antique." For them there is one eminently suitable gift, sure to open to them an entirely new field of delight—a year's subscription to ANTIQUES.

A request for change of address should be received at least six weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies will not be sent to replace those undelivered through failure to send such advance notice.

ANTIQUES

HOMER EATON KEYES, *Editor*
ALICE VAN LEER CARRICK, *Editorial Consultant*

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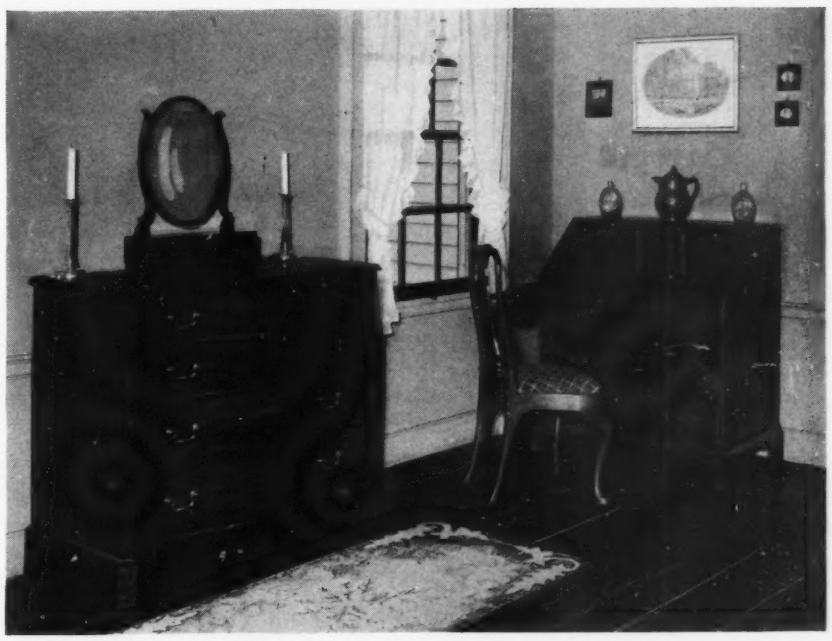
CABLES ANTIQUES, NEW YORK

FRANCES WOLFE CAREY

Antiques

38 HADDON AVENUE
HADDONFIELD
NEW JERSEY



It is the top drawer of this eighteenth-century dressing bureau that best reveals the skill of its maker, for it is fitted with a mirror and numerous small covered compartments that are exquisite in detail.

Located in the old town of Haddonfield, seven miles from Philadelphia, via the Delaware River Bridge

CHURCH AND SCHOOLHOUSE OF STORROWTON

From a linoleum print by Ruth Haviland Sutton

Storrowton is the name recently given to the Colonial village assembled at the Eastern States Exposition Grounds, Springfield, Massachusetts, under the generous patronage of Mrs. James J. Storrow. The village consists of a number of buildings, public and private, which have been brought from various scattered sites and reërected at Springfield in order to produce, in so far as possible, a replica of the New England village as it may have appeared in the early years of the nineteenth century. Such a community would inevitably include structures of somewhat widely varying date. From several linoleum prints of Storrowton by Miss Sutton, ANTIQUES has selected for reproduction a view of church and schoolhouse, which has successfully captured both the atmosphere and the aspect of a village thoroughfare of long ago

ANTIQUES

A MAGAZINE FOR COLLECTORS AND OTHERS INTERESTED IN TIMES PAST & IN ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume XVIII DECEMBER, 1930 *Number 6*

The Editor's Attic

The Cover

THE difference between the portraits of the Georgian era — particularly those depicting women — and the portraits turned out during the early years of Queen Victoria's reign is due largely to the differences in social and artistic conventions prevailing during the two periods. Whereas the Georgians quite unanimously sought to endow their subjects with *spirit*, the Victorians insisted upon saturating theirs with *soul*. For this shift of ideal, nineteenth-century romanticism, with its devitalized conception of "lovely womanhood," was doubtless responsible. Fine ladies of the Victorian régime no longer cared to be represented in the guise of nymphs, or muses, or sprightly baggages with a covertly come-hither glance, or even as sheer pulchritude, disdainful and aloof. Rather, they yearned to resemble the spiritualized heroines of their favorite fiction, whose moments of sweet serenity ever trembled on the brink of tears.

Despite the literary source of this preference, there was a pictorial formula to satisfy its requirement. The female countenance needed only to be equipped with disproportionately large eyes — lustrous but slightly vacant in expression — and a pensive mouth, to assume forthwith an appearance of almost celestial innocence. On canvas, the accomplished portrait painter could quite readily perform such a facial operation in behalf of a fair sitter, without seriously violating verisimilitude. To the angelic illusion thus achieved, Dame Fashion added the touch of finality by decreeing a severe parting of the hair above the brow — a coiffure whose virginal implications no accessory coquetries in the way of artificial ringlets could wholly neutralize.

Had he been able to confine his tribute exclusively to the foibles of romanticism, the Victorian painter might perhaps have established parity with his eighteenth-century predecessors. Unluckily, he was permitted no such single-minded allegiance. If romanticism must have its due, so likewise classicism and its rigid canons of beauty demanded recognition. In response came the effort to compress all facial irregularities within the outline of a perfect oval, to maintain all the integrity of meticulous draftsmanship beneath overlying coats of paint, to achieve in fluid oils something of the cold chastity of sculptured marble. The situation was impossible. No wonder that, in time, Victorian painting approached the verge of bankruptcy, whence it fell into a state of general disrepute from which even its best works are only just beginning to emerge.

It may be that the gross linear distortions of modernism, its unsavory color, its prevailingly disagreeable surfaces, its restless going-to and coming-from and getting nowhere, have exhausted the visual sense to the point where it now instinctively seeks relief in the comprehensibly static — albeit sicklied o'er with light sprinklings of sugar and the pale cast of thought. Perhaps, too, the growing scarcity of worth while eighteenth-century examples is forcing the collector to perceive the genuine merit beneath the sometimes too obvious artifices of a later school. But whatever its cause, the fact is apparent that we are in the midst of a slow selective reappraisal of early Victorian painting as a whole, but particularly its portraits and primarily its miniatures. The latter, indeed, have never quite fallen from grace. Something in the nature of their technique, or in that of the artists who practiced it, or in the convictions of those for whom they were painted, has always protected miniatures against the extreme vagaries to which other forms of portraiture are subject. Unless they display assured mastery of drawing, unerring delicacy of touch, and extraordinary purity of color, they are worse than nothing, whatever their period. Possessing these attributes, they are always jewels of delight.

Almost all of the good and of the bad alike to be found in the best of early Victorian miniatures is concentrated in a portrait owned by Mrs. John Hill Morgan, and reproduced on this month's Cover. Painted in Baltimore about 1840, it is the work of George L. Saunders (*1774–1853?*), a Scotchman who exercised his talents in Edinburgh, London, Paris, and Maryland. In Baltimore he portrayed many well-known personages, among them the young woman of the Cover, Miss Charlotte Patterson, subsequently the wife of Robert Gilmor, likewise of Baltimore.

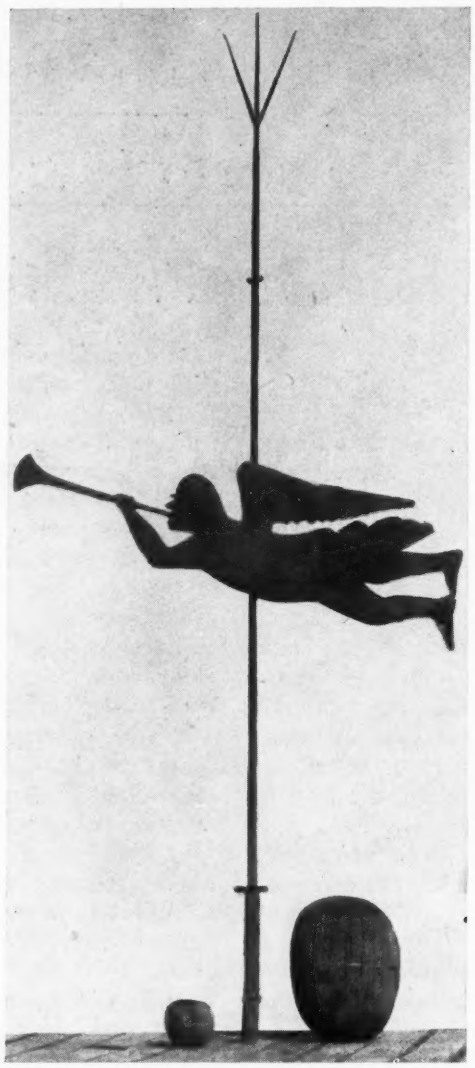
For a summary of what little is known concerning Saunders' career, the Attic is indebted to the ever generous helpfulness of John Hill Morgan. Graves, in his *Exhibitors in the Royal Academy* and *Free Society of British Artists*, lists three Saunders miniatures in the exhibition of 1829, three in 1830, and four in 1831, and gives the artist a London address. Thereafter, until 1838, he was not represented in the London galleries, and it is surmised that he spent the interim in France, where examples of his work are found. In 1838 and 1839 he was again an exhibitor in London. He must soon after have come to America, since on May 9, 1843 his friend Thomas Sully, the American painter, enters a journal note recalling a visit from Saunders, "who will sail to London in a few days."

The books of reference that give the date of Saunders' death as March 26, 1846 are probably incorrect; for in 1848 we find Sully making enquiry concerning his fellow artist's health; and in 1851 and 1853 the old Scotchman, then in his late seventies,

was again represented in the London exhibitions. He is not thereafter heard of.

The portrait of Miss Patterson may be considered fairly typical of his work. It is of large size, exquisitely colored, and, on the whole, well painted. But it displays that meticulous care in execution and that all too sweet expression which, though once dear to the Victorians, induce a faint but unmistakable pain in the present irreverent and slap-dash generation.

"And Joy a Vane that Veers"



In comparison with his Pennsylvania German brethren of the craft, the old-time New England blacksmith was conservative and lacking in imagination. Nevertheless, he had his occasional moments of inspiration, and the results, wherever they may be encountered, are worth recording. High on the list, the Attic would place the old weather vane recently removed from the tower of the Baptist Church in Whiting, Vermont, during the process of adapting that once sacred edifice to profane use as a public library. Difficult if not impossible to photograph when, some fifty feet above the earth, it veered against the blue, this ancient bit of ironwork became an excellent camera target once it was lowered to terra firma.

According to Miss Nina A. Brown of New York, who took the photograph here reproduced and has supplied information concerning it, the erstwhile church was erected about 1814, following the Baptists' withdrawal from the temple hitherto shared in alternating shifts with the Methodists and Congregationalists. That the weather vane was planned as the crowning glory of the freshly completed building is reasonably accepted as a matter of course.

Cut from two heavy sheets of iron firmly held together with handmade rivets, the figure swings on a wrought-iron spindle that is some fifteen feet long, and that terminates in three Mephistophelean prongs. A huge wooden spheroid, turned from a solid block, covered the lower end of this spindle at its joining with the belfry. A lesser ball, likewise of wood, marked a proportional division above.

Such architectural niceties indicate both care and knowledge on the part of the designer. But they are of less interest than the figure itself, which, from toe to trump end, measures more than five feet. The blacksmith who laid out such a generous pattern in sheet iron and cut the outlines with clean accuracy attempted no mean undertaking. He must have been filled with more than ordinary enthusiasm for something. Was it the new Baptist Church only? The Attic cherishes doubts.

For several generations, apparently, the weather vane has been known to Whiting folk as the Angel Gabriel. This is but natural. Perched on high, aloft a church tower, almost anything with a trumpet might be accepted as premonitory of the Judgment Day. But, viewed close at hand, the lineaments of this individual resemble more those of a Fame or Victory such as was wont — in crude woodcut form — to adorn the pages of American newspapers on occasions of public importance.

In September, 1814, Commodore MacDonough defeated the British in the great Battle of Lake Champlain. Three months later the Treaty of Ghent terminated the War of 1812. Patriotic enthusiasm was rampant. Furthermore, the Whiting Baptists had licked the combined forces of the Methodists and the Congregationalists, and had a brand-new meetinghouse all their own. It was in the midst of such excitements that our blacksmith wrought his masterpiece. Perhaps he dubbed the flying figure *Gabriel;* but in his heart of hearts he knew that it was no such thing: it was the United States of America and the Baptist denomination defying the universe.

The Latest Scandal

Recent newspaper reports announce the police discovery of a nation-wide ring of racketeers engaged in the manufacture and sale of spurious works of early art, including paintings, antique furniture, and china. One of the alleged members of the ring has already been arrested, while measures for apprehending the others are being actively pursued.

If the charges brought against the group now under suspicion can be substantiated, and adequate justice meted out to those found guilty, American dealers and collectors will heave a sigh of profound relief. It is, however, one thing to feel assured of the fraudulence of a work of art, and quite another to bring an inexpert jury to the same conclusion. The identification of the spurious depends almost exclusively upon highly specialized visual and tactile perceptions, which the connoisseur cannot transmit to judge or jury, and which, in fact, he is frequently unable to explain with any degree of intelligibility. The best he can do is to offer his personal opinion, against which that of other experts can always be arrayed.

This situation was clearly enough illustrated in a famous post-war trial in England where the genuineness of vast quantities of antique furniture was in question; and again, quite recently, in our own country by the litigation arising from supposed aspersions cast upon a painting attributed, by its owner, to Leonardo da Vinci. In the one case, the court found for the purveyor of the furniture; in the other, the jury disagreed. Hence the present arrest of one person under charges of conspiracy and larceny in connection with the sale of antiques, and the accompanying hunt for those surmised to have been working with her, are very far from constituting legally conclusive evidence of guilt. Nevertheless, they will serve as a deterrent.

The Attic takes very little stock in the reported existence of any "ring" or racketeer gang in all this dirty business. For the most part, such operations are conducted by single individuals, or by persons operating in twos and threes. Their sources of supply, again, are usually lone artisans or small and widely scattered establishments. Some of the latter, indeed, are engaged in the making of perfectly legitimate decorative reproductions, which only the most benighted ignorance could mistake for desirable originals. Unfortunately, such ignorance, in art as in money matters, has always invited impositions on the part of

the unscrupulous — and always will, with human nature what it is.

As to the effect of the recent disclosures upon the antique business, the Attic has no serious misgivings. One result should be the discouraging of purchases from unknown and irresponsible peddlers of antiques. The nonexpert dealer or private collector who buys under cover from someone whose identity, place of business, and personal standing are not thoroughly established, or cannot be supported by adequate references, should realize that he is courting trouble. Another result should be less reliance upon alluring pedigrees and more on close and experienced observation.

In the upshot, the established dealer with a well-defined habitation and name for sound knowledge plus readiness to assume full responsibility for all his transactions should largely benefit, since unfortunate experience teaches people to view the purchase of antiques as an investment to be made only after due investigation, and subject to wise and honest counsel.

Scrappy Considerations

Some objects, of no great importance in themselves, derive a special interest from the varied reminders of other things that hover about them. Such is the case with a bit of late Victorian appliqué, two fragments of which are here illustrated. The original item, belonging to Mrs. Olin I. Chiles of Lakeland, Florida, consists of four strips of brown satin, some eight inches wide and of sufficient length to border the coverlet of a nursery bed. Spaced at frequent intervals on these satin strips occur a number of different figure groups, of which those pictured are characteristic.

All are executed in the same manner. Faces and hands are painted, not too expertly, in oil colors. The major elements of costume and accessories are wrought from snippets of silken fabric turned at the edges and secured to the brown satin ground with blind stitches. Accents and minor features of accoutrement are indicated in a somewhat rough-and-ready embroidery that, now and again, blossoms forth into featherstitch. Forty, or at the utmost forty-five, years is the probable age of the appliqués. Any question on that point is settled by the costume of the damsel coyly wielding a pitchfork while a mustachioed Romeo safeguards her complexion with a parasol. Obviously these trappings are of the late bustle period — sometimes called the mustache cup era — which reached its zenith between 1885 and 1890.

The figures of the other groups may, perhaps, seem more archaic than the one that fixes the date of the appliqués; but in reality they are not. Despite their high-waisted frocks and their old-fashioned pantalettes, they are of a late vintage, and represent surreptitious pluckings from the abundantly fruitful vine of Kate Greenaway. Few today know anything about that industrious lady; but between 1870 and 1900 she probably turned out enough picture books, painting books, valentines, and Christmas cards to consume the output of a Canadian paper mill. Her glucose confections have never appealed to the present custodian of the Attic; in fact, at the height of their popularity, during his boyhood, he loathed the things. But apparently everybody else adored them. Greenaway figures were copied by tile manufacturers, glassmakers, and producers of linens and wall papers. Even innocent children were forced into Greenaway garments by doting and slightly dotty mothers. From such an avalanche, domestic embroidery could not possibly escape.

On its technical side, this work shows reminiscences of various quite early methods. With a similar manner of building up doll-like bodies from scraps of fabric on a flat ground readers of Antiques have become familiar through illustrations of eighteenth-century dressed engravings and water colors. (See particularly the Cover of Antiques for February, 1926.) The painting

of faces and hands in a scene otherwise embroidered is an ancient device — just how ancient the Attic would not venture to surmise. It appears not infrequently in the tent stitch compositions of early Georgian times, and is regularly employed in the silk-wrought pictures popular during the late eighteenth and early nineteenth centuries.

All revivals of obsolete forms of handwork seem governed by some constant law of retrogression. The late manifestation is never quite so happy in design, so appropriate to its purpose, or so precise and painstaking in its workmanship as the old. How wide a gulf, for example, yawns between seventeenth-century Turkey work and the hooked rugs of the nineteenth century, between the needlepoint of Queen Anne and the Berlin wool panels of our grandmothers! An equally broad chasm separates the painted and appliquéd figures of our Victorian coverlet strips from their technical prototypes of the previous century. Still, it need not bar them from present-day consideration. As documents, they offer food for both amusement and reflection. Beyond that, they add their little quota to our comprehension of the human side of an era that grows more dear the further it recedes into the dim perspective of history.

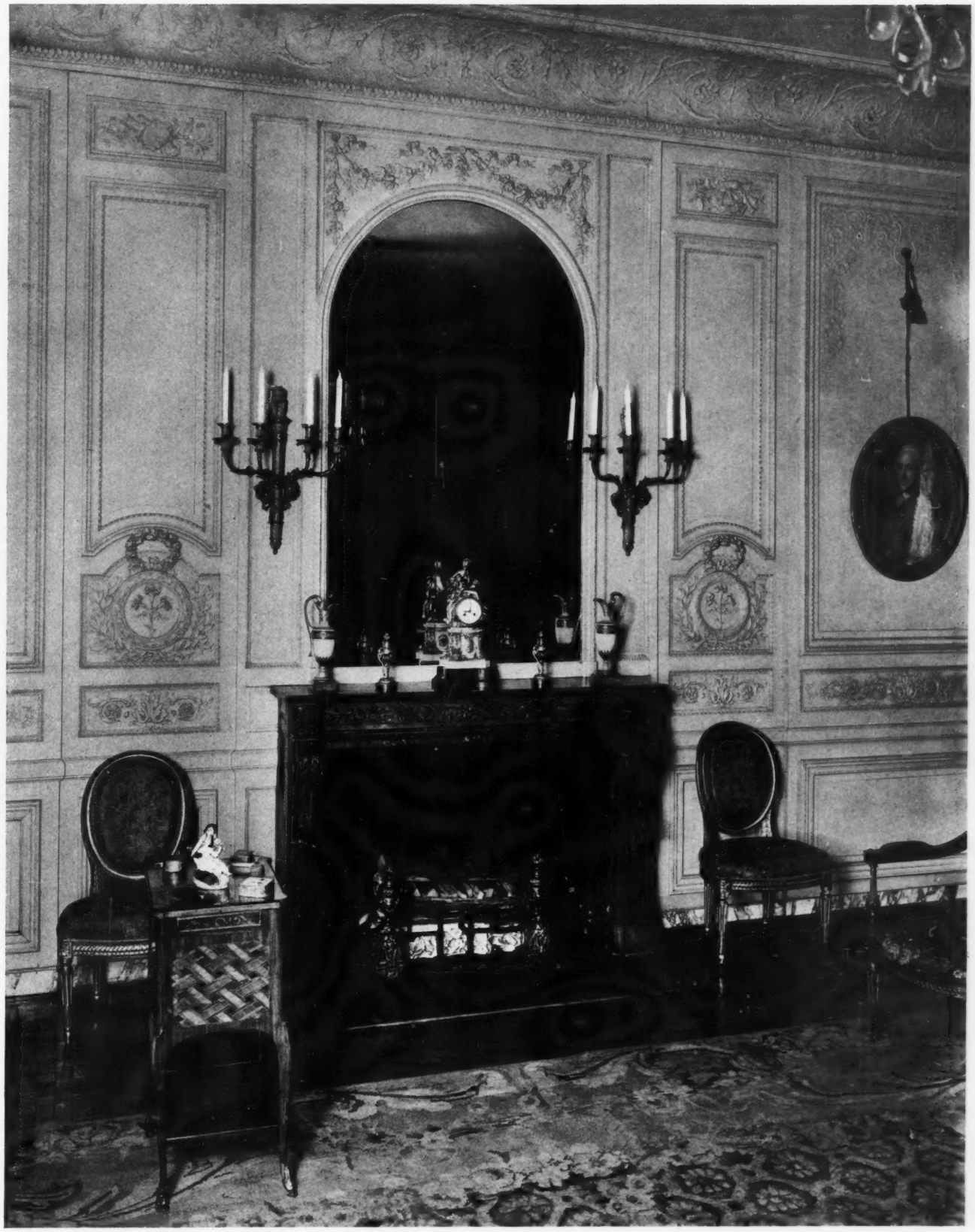
THE DRAWING-ROOM (*style, Louis XV–XVI*)
The woodwork is a careful transcript, somewhat reduced in scale, from that of the Salon of Queen Marie Antoinette in the Petit Trianon at Versailles. The coved ceiling, decorated with foliate scrolls, and the floral festooning of the panels appear to be survivals of Louis XV taste. The gilt Louis XVI armchairs are upholstered in Aubusson tapestry, woven after designs by Huet. Tables, desk, and commode are in marquetry. With the exception of the desk and the table at the right, these latter pieces may be ascribed to the late Louis XV period, when superabundant curves had begun to submit to restraint. It is, in part, the judicious mingling of transitional pieces with items of more classic severity that gives this room its almost rhythmic compositional quality.
This and the following illustrations are from the New York residence of General and Mrs. Charles H. Sherrill

French Furniture In an American Home

IT IS seldom that the subtle flavor of fine eighteenth-century French furniture survives the transplanting of the objects that it invests. Like the delicate bouquet of choicest Chinese teas, it tends to evaporate under exposure to a different atmosphere, leaving only inanimate husks where once dwelt a rarified but vivifying spirit.

Why this should be more often true of French furniture than of furniture from other lands, it would be difficult to explain. Perhaps it is because the Gallic genius views each object of its creation as but a part of some larger whole, a contributing element to an ensemble — one of many spices to be combined into a perfect sauce, one of several motives to be subordinated to the requirements of a coherent design. Things thus conceived can but suffer when ravished from their native milieu to endure solitary confinement in a museum, or to consort with more individually self-sufficient items in an eclectic overseas abode.

If this is a fair statement of the case, its obvious corollary is that the more nearly a French object of art approaches perfection, the more essential to its æsthetic effectiveness is its placement with other pieces of similar quality and intent and against a friendly background. In an alien land, the accomplishment of such an exploit is far from easy. It demands patience and knowledge, access to sources of supply, and, perhaps, above all, an instinctive responsiveness to the connotations of the French artistic idiom



EAST SIDE OF THE DRAWING-ROOM

The marble mantel is from a residence in the Cour de la Reine, Paris, at one time occupied by a page of Louis XVI. The gilt-bronze appliqués flanking the mirror, and the clock on the mantel are eighteenth-century originals. The stamp of Georges Jacob, one of the most ingenious and influential furniture designers of his day, occurs on the oval-back chairs

MUSIC CORNER IN THE DRAWING-ROOM

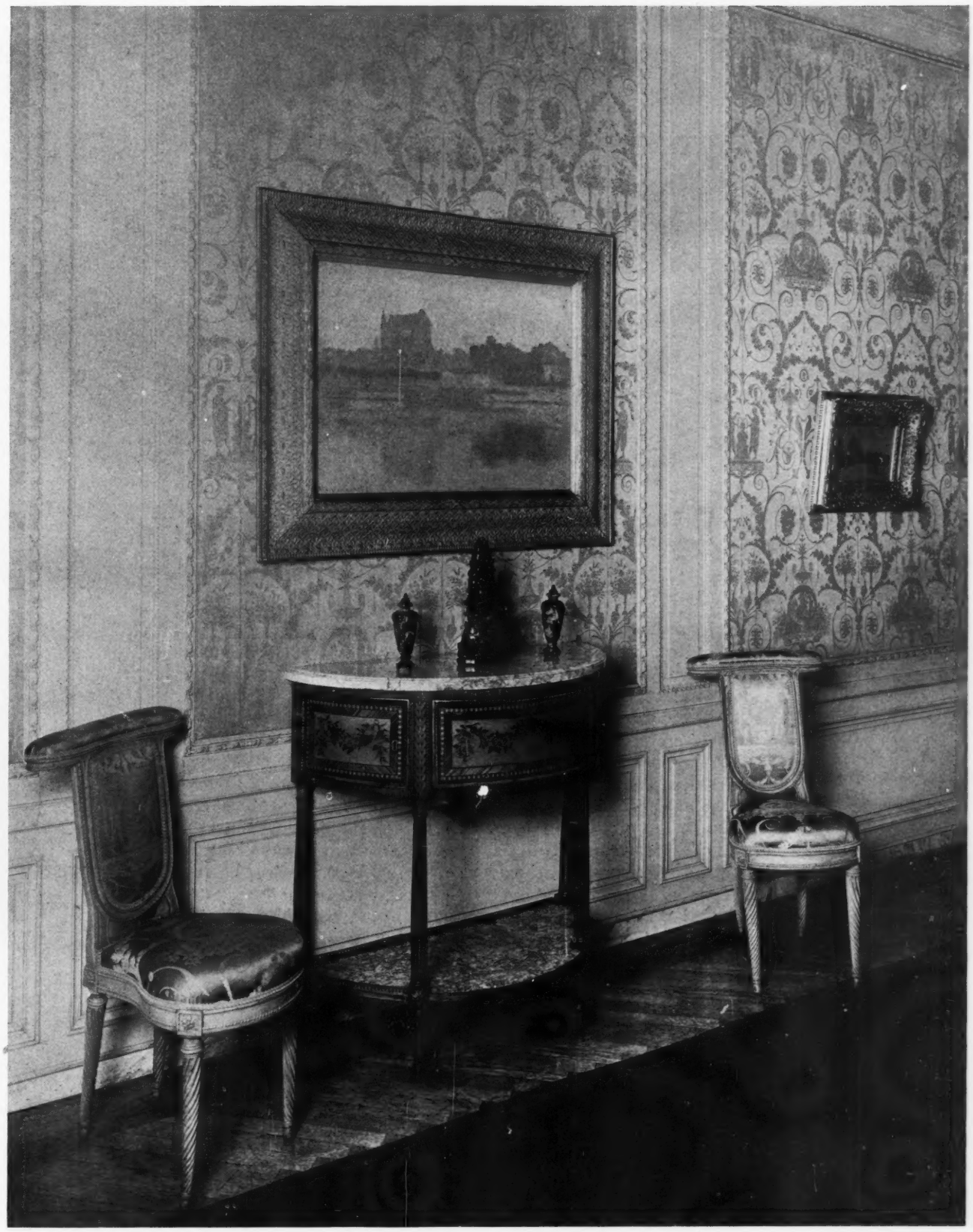
This attractive group includes an eighteenth-century harp, inscribed *Cousineau Père et Fils à Paris, Lutier de la Reine*. The spinet, signed *Jacobus Rodulphus Zentis, fecit anno domini 1650*, is enclosed in an eighteenth-century German case, charmingly decorated with Italianate landscape and floral motives

even more sensitive than is essential to complete appreciation of French poetry.

Long residence in France doubtless accounts, in considerable measure, for General and Mrs. Charles H. Sherrill's success in devising an eighteenth-century French drawing-room in their New York City home. That circumstance facilitated the acquisition of the antique appurtenances that have been employed, and the choice of the appropriate models from which the panelling and other standing woodwork have been reproduced. But the finesse with which these elements have been selected and disposed — with regard both to their individual character and to their appropriateness in a varied yet unitary group — must be credited primarily to Mrs. Sherrill's understanding, discernment, and good taste.

For most of the furniture, pictures, and accessory ornaments of the drawing-room, Mrs. Sherrill modestly disclaims exceptional rarity or value. To her it is sufficient that they are of the period, and that they are well pedigreed and fully authenticated. These attributes are in themselves the very stuff of rarity; but it is not the present purpose of ANTIQUES to discuss them in detail. The accompanying illustrations are published primarily to show that noble French furniture need not suffer from expatriation if the process of readjustment is accomplished with insight as well as thoroughness; that such furniture may, in fact, gain materially in persuasive charm by virtue of an unstilted arrangement like that Mrs. Sherrill has achieved, more or less in defiance of a somewhat rigid tradition.

For the rest, the illustrations, with their explanatory captions, are quite capable of conveying their own message. They are reproduced from photographs specially taken for ANTIQUES, with the courteous permission and generous coöperation of General and Mrs. Sherrill.



A View of the Reception Room

A happy mingling of choice elements. The marble-topped console table bears the stamp of that restless and ever impecunious genius, Charles Topino. His best works are his "tables de fantaisie," which he executed in mahogany with gilt mounts, in lacquer, and in marquetry, this last occasionally displaying a somewhat fantastic pictorialism. Here Topino is in sober mood. The pair of conversation chairs, upon which gallants were wont to sit astride, the better to ogle their partners in a *tête-à-tête*, suggests the work of Dupain. Above the console, Claude Monet's nineteenth-century vision of the thirteenth-century Cathedral of Rouen serenely bears witness to the continuity of French creative genius and the pervasive harmony of its manifestations

A Long Line of Toby Jugs

WHOSOEVER will turn to Plate 2 in Herbert Read's handsome volume *Staffordshire Pottery Figures* (Houghton Mifflin Company, Boston, 1929) will there find illustrated a possible prototype of the Toby Philpot immortalized in an almost endless line of comic jugs, from the days of Ralph Wood of Burslem to the present. Perhaps, instead of prototype, this four and one-half inch Astbury figure should be designated as an ancestor, or an antecedent relative, since as a familiar neighborhood character he must have been many times repeated in one form or another by the potters of his period. Clad in a mottled green and brownish coat and trousers and a brown cocked hat, the little man is seated cross-legged on a stump. His left hand clasps a bottle; his right raises to his lips a cup that obscures all his countenance save two brilliant buttonlike eyes. The date of his making is set "about 1740."

This Astbury, or Astbury-Whieldon, product, however, has not yet been transformed into a jug nor may he properly be addressed as Toby, because in 1740 that worthy gentleman was still unknown. He is merely a thirsty soul refreshing himself unreservedly and without shame, and hence to be viewed with sympathetic interest. Nevertheless, when, some thirty years later, the Toby jug came into being, its form was doubtless influenced by memories of earlier manikin topers.

As for the specific origin of the Toby, it may be attributed to the inspiration of a poem, *The Little Brown Jug*, which the Reverend Francis Fawkes adapted into English from a sixteenth-century Latin original. Published in 1761, the poem is said to have been accompanied by a woodcut illustration that prompted the potter Ralph Wood the elder to make jug and owner into a single satisfying unit. On the other hand, Frank Falkner, in his introduction to *The Earle Collection of Early Staffordshire Pottery*, credits Laurence Sterne's immortal Uncle Toby, the real hero of *Tristram Shandy*, with being likewise the hero of Toperdom as exemplified in English pottery. Sterne's rambling tale first appeared in 1768. In any case, the earliest Toby jugs are assigned to the decade 1770–1780, and are attributed to the Ralph Woods of Burslem. Since then the original type has been carefully copied, variously altered, and eventually degraded, by a succession of English potters good, bad, and indifferent. And of late, if information is correct, Germany and even Japan are adding their generous quota to the surprisingly prolific tribe.

A few, a very few, Tobies carry the impressed mark of their maker. But the great majority are quite anonymous. Their age, quality, and genuineness are to be judged only by the detailed excellence of their modeling and the nature of their glaze. In the older jugs there is an unmistakable vitality in the modeling, and the glaze has that inimitable rich, juicy quality that sets the early figures of Wood and Whieldon apart from the often more brilliantly colored works of their successors. The first color schemes were limited in scope and consisted usually of a rich madder brown, a brilliant copper green, warm yellow, and blue. As used by the early potters, these colors owe their deep translucent character — their juiciness, for no other word quite describes their effect — to having been dissolved in the fluid lead glaze before its application to the white clay ground. This use of fluid colored glazes, which were applied with a brush, likewise accounts for the occasional pleasing uncertainty of color boundaries.

Subsequent to the Ralph Wood period, we find Tobies with color applied to the ground before glazing — though not mixed with the glaze. Later, again, certain colors occur under the glaze, and others — particularly bright reds and pinks — over the glaze, in the form of enamel colors. We encounter this transition in the various figures of Enoch Wood (*1759–1840*); by the time his business was carried on under the name of Wood and Caldwell, the use of enamel overglaze colors had taken a firm hold. These overglaze enamel colors were brighter and more accurate in placing than those applied in or under the glaze, and hence pleased the popular fancy, though, in the esteem of collectors, they do not rate so high as the more subdued but far more subtle glazes of an earlier day.

Thanks to the coöperation of an English collector of Tobies, who wishes his name withheld, ANTIQUES is able to publish and describe a number of Toby jugs in which all, or nearly all, of the better known types are included, from those clearly associated with Ralph Wood to others of a later and somewhat decadent variety. In some of the photographs the quality of the glaze is sufficiently well preserved to serve, in a measure, as a guide to the neophyte collector. The really fine old Tobies are now extremely rare. To see one is to recognize it almost without fail; but to perceive the difference between a middle-aged enameled specimen and a skilfully made modern copy is not always easy.

Among all the Tobies illustrated no two are precisely alike. Those on pages 488, 489, and the upper row of 490 are grouped according to the predominant form of glazing. Page 488 contains early Tobies with colored glazes. Those on the right are ascribed to Whieldon; the other five to Ralph Wood

(father and son). The pipe-smoking Toby is a particularly rare and noteworthy specimen.

The second group, page 489, pictures mainly underglaze colorings. The three on the left are ascribed to Whieldon; that on the lower right to Hollins; the centre right to Enoch Wood. The upper right (Pratt?) is one of several variants presumably representing Martha Gunn at Brighton.

The four figures across the top of this page are enameled over the glaze. The first is marked Walton; the second, ascribed to Enoch Wood, is sometimes known as *Doctor Johnson;* the third, an alluring rascal, as *The Unfrocked Parson* or *The Drunken Poacher;* the fourth is marked *Neale & Co.* Even in the photographs the tendency of overglaze enamel colors to flake away from their ground is perceptible.

The remaining Tobies show the decline from rugged grotesqueness to the merely pretty or romantic. That at the left, centre, ascribed to Neale & Co. and known as *The Hearty Good Fellow*, and the one opposite it, represent the pretty; *The Planter* (from the Earle Collection) and *The Sailor* (ascribed to Wood and Caldwell) — both at the left, lower row — are romantic in appeal. The remaining two, probably mid-nineteenth century, are decadent, and lack both the vigor of the eighteenth-century forms and the charm of those from the early nineteenth century.

Candlesticks and Snuffers by American Silversmiths

By Edward Wenham

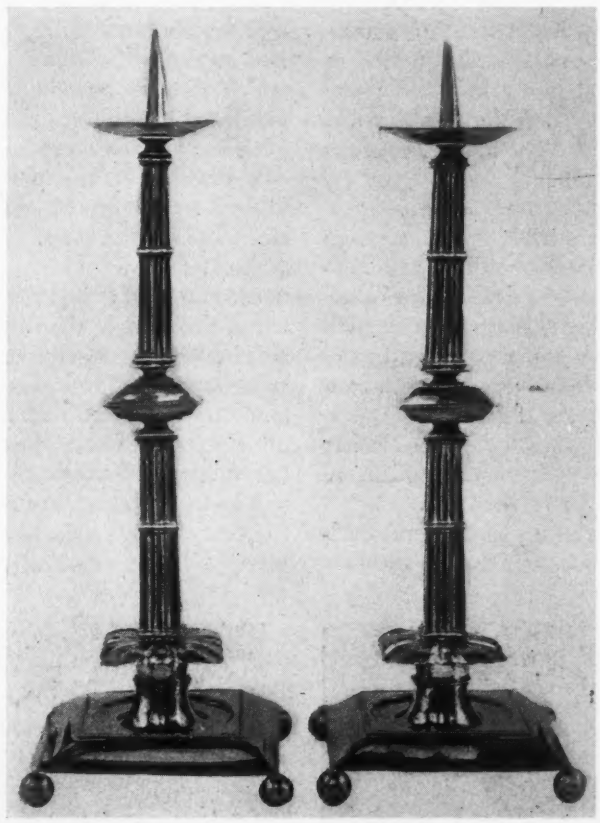
IN VIEW of the fact that no very populous centres existed in this country in pre-Revolutionary times, the surviving quantity of early native silver articles indicates that our Colonial ancestors were strongly inclined to favor silver tableware. But, at the same time, we may safely conclude that the precious metal was largely restricted to objects of everyday use. Despite careful searching, few early specimens of purely ornamental American silver have been discovered and equally few more personal articles, such as were made in France and England.

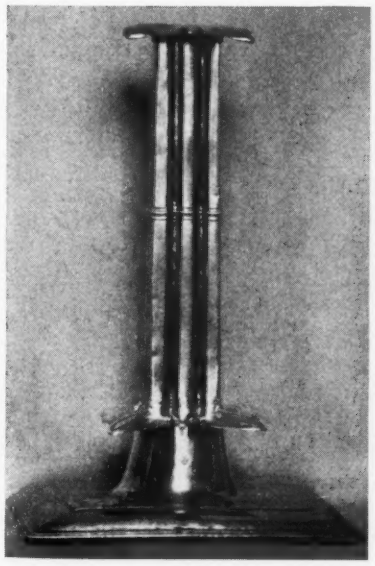
Even silver candlesticks seem to have been regarded as a more or less unnecessary luxury, since they rank among the rarest types of early American silverwork — a point that needs no further evidence, at least to me, than the persistence called for to obtain photographs for illustrating these notes. Hence I would here express my special obligation to those collectors and others who have permitted publication of pieces in their possession. Additional examples are known, but no great number; and it is a matter for regret to those engaged in historical research that some owners object to the publication of their rare belongings.

Apparently no silver candlesticks were made in America prior to the second half of the seventeenth century. The earliest is the work of Jeremiah Dummer (*1645–1718*) and follows the columnar form found in England from about 1660 (*Fig. 1*). Here Dummer employed a clustered shaft rising from a knurled flange supported on a low convex spreading plinth. Concerning the source from which this Boston craftsman derived his inspiration, there can be little doubt, since two pricket candlesticks (*Fig. 2*), basically the same in style and dated *1663*, are still preserved in Salisbury Cathedral, England. But whereas the latter are more than two feet high, and the stem of each is divided into two sections by a large cushion, Dummer reproduced only the lower half, to the top of which he fitted a wide, square, knurled pan, closely resembling the projecting flange below. He also omitted the ball feet of the English prototypes, and, in place of the circular depression appearing in the originals, substituted a plain, flat platform. Even so, the American work displays a remarkable likeness to the candlesticks in the English cathedral, particularly in the graceful molding of the slightly domical plinth, the knurling of the flange and grease pan, and the narrow molded band around the shaft.

Fondness for an architectural form is manifest in American candlesticks for some time. We find it, for instance, in a pair made by Isaac Hutton (*1767–1855*) of Albany, New York (*Fig. 3*). But though now historically important, these two plainly show that candlesticks were not looked upon as of commanding consequence; their function was to serve as supports for candles. In design and construction they are simple in the extreme. In place of the finely molded bases, often octagonal, and the well proportioned flutings that mark the work of contemporary English silversmiths, Hutton was content to produce a tapering fluted tube supported on an equally unadorned concave foot with a shallow square plinth. Then, too, though he supplied the customary square removable nozzles, or *bobèches*, he omitted the abacus, which English columnar candlesticks invariably have.

In suggesting that early American silver candlesticks were intended to be chiefly useful rather than significant as decorative articles of domestic plate, I would emphasize the fact that, aside from the Dummer stick, which is some eleven inches tall, they seldom attain to more than seven inches. A reason is found in the former custom of enclosing the





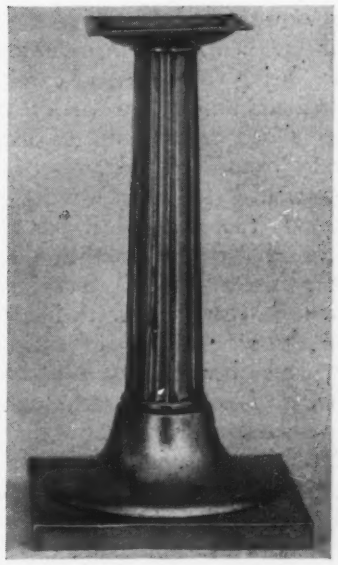


Fig. 1 (*left*) — First of Its Group (*c. 1680*)
The earliest known American silver candlestick. By Jeremiah Dummer. *From the Museum of Fine Arts, Boston*

Fig. 2 (*centre*) — Pricket Candlesticks (*1663*)
More than twenty-four inches high. The lower half of the stem was apparently the inspiration for the candlestick by Dummer (*Fig. 1*). *From Salisbury Cathedral, England*

Fig. 3 (*right*) — Simple Columnar Candlestick (*c. 1820*)
One of a pair by Isaac Hutton. Probably intended to represent a Doric column, but with a hint of the early clustered form.
From the Clearwater Collection in the Metropolitan Museum of Art

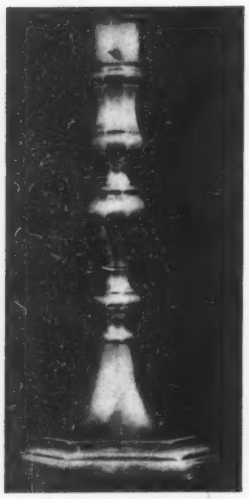


Fig. 4 — BALUSTER CANDLESTICK (*c. 1720*)
By Bartholomew Schaats.
From the collection of Clapp & Graham

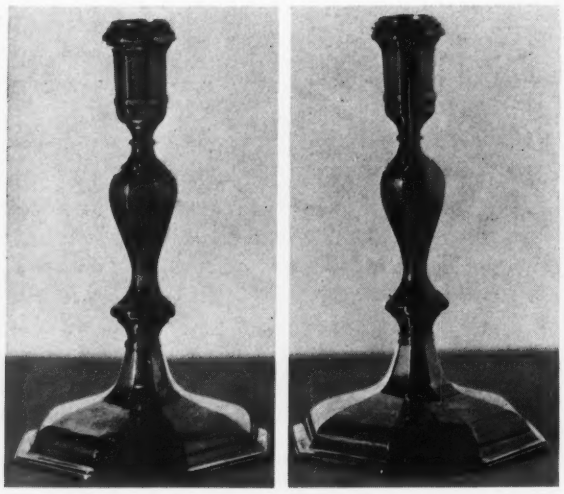


Fig. 5 — OCTAGONAL BALUSTER CANDLESTICKS
(*early eighteenth century*)
By John Burt. A simple but faultlessly proportioned pair, similar in general to Figure 4, but with the faceted sides unbroken from candleholder to base.
From the Fogg Art Museum

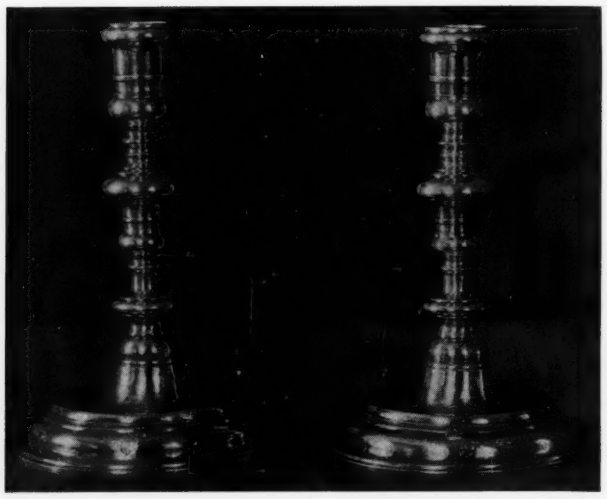


Fig. 6 — BALUSTER CANDLESTICKS
(*early eighteenth century*)
By John Coney. An exceptional pair. Elaboration is achieved by the skilled disposition of simple forms. Study of these sticks will reveal an advanced technical ability.
From the Museum of Fine Arts, Boston

lighted candle within a large glass "chimney," or "hurricane shade," to protect the flame from drafts.

Candlesticks that might well cause any of us to disregard the tenth commandment are those made by American eighteenth-century craftsmen in the baluster form popular in England during the Queen Anne and early Georgian periods. If somewhat more ornamental than their predecessors, the American sticks were sufficiently restrained to comply with the austere tendencies of our native silver. Only recently, an unusual pair (*Fig. 4*) by Bartholomew Schaats of New York City (*1670–1758*) was fortunately discovered. Here is displayed a marked departure from the usual baluster form — the more common moldings are lacking, and the stems are somewhat individual in shape. The balusters are an octagonal pyriform on a high, plain foot with a molded, octagonal base, the same outline being repeated in the exceptionally deep candleholder. All the moldings are well executed, and the conical foot adds an element of grace.

Two others (*Fig. 5*), by John Burt (*1691–1745*), have similar octagonal pyriform baluster stems, but their faceted sides are continued unbroken from the candleholder to the base.

Some cast candlesticks that have come to my notice in American collections follow the English forms current during the first half of the eighteenth century. They are invariably fairly heavy, since they were made by pouring molten silver into a mold, the ornamental parts being afterwards carefully cleaned and finished by hand. But, if some of our native baluster shapes reveal a concession to contemporary decorative styles, they at no time assumed the rococo elaborations developed by the English silversmiths. Instead, American craftsmen seem to have relied for their effects upon the introduction of variously shaped members in the stems and the addition of clearly defined moldings to the bases of their creations.

Careful proportions and an interesting and satisfactorily balanced outline are achieved in a pair (*Fig. 6*) by John Coney of Boston (*1655–1722*). Here we find an unusually elaborate baluster, on a short conical foot that rises from a flat platform supported by a wide molded base. This pair indicates an advanced technique in modeling. Another piece (*Fig. 7*), also attributed to Coney, has a much less imposing baluster, and retains the wide projecting flange, which, like the base, displays gadrooning arranged spirally. This latter stick combines the flange of the English columnar shafts with the gadroon and baluster of the late seventeenth century.

A fine pair (*Fig. 9*) by Jacob Hurd of Boston (*1702–1758*) illustrates the use of concave flutings in the stem and stepped moldings on the base. The fluted motive is repeated in the high domical foot, which continues the line of the molded domical base instead of rising abruptly from a flat platform. On the other hand, the form of the single candlestick (*Fig. 10*), also by Hurd, while undoubtedly derived from a similar source, shows a reeded stem supported on a plain conical foot, which rises from a finely modeled base outlined by a series of cyma curves. Nor is it difficult to see in the reeding a reminiscence of the fluted columnar type of the previous century.

I include among the illustrations a pair of candlesticks (*Fig. 11*) that belong to the more ornate type derived from the English rococo. These are marked M M, impressed four times on the

Fig. 7 — BALUSTER STICK
Attributed to John Coney.
From the Museum of Fine Arts, Boston

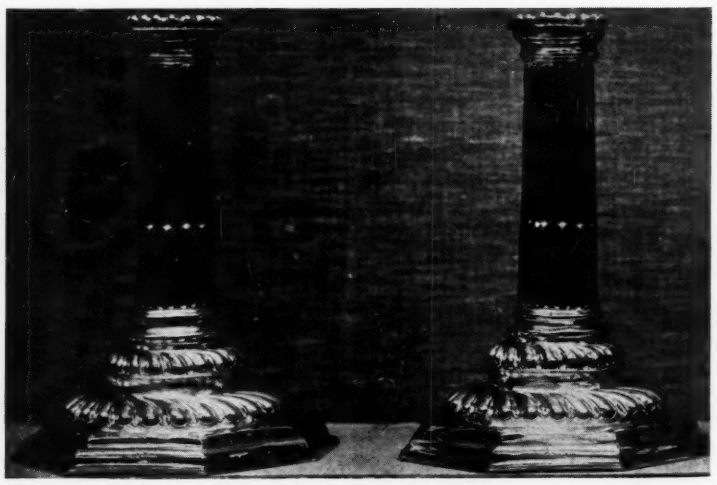


Fig. 8 — ENGLISH COLUMNAR CANDLESTICKS
(*late seventeenth century*)
Showing heavy column, gadrooning, and domical base.
From the Brooklyn Museum

Fig. 9 — FLUTED BALUSTER STEMS (*c. 1735*)
By Jacob Hurd of Boston. Concave flutings on the stems and stepped moldings on the bases. Here is a faint suggestion of the rococo, which never really appears in American silver. *From the Clearwater Collection in the Metropolitan Museum of Art*

Fig. 10 — FLUTED BALUSTER STEM
By Jacob Hurd. Admirable from all aspects.
From the Clearwater Collection, Metropolitan Museum

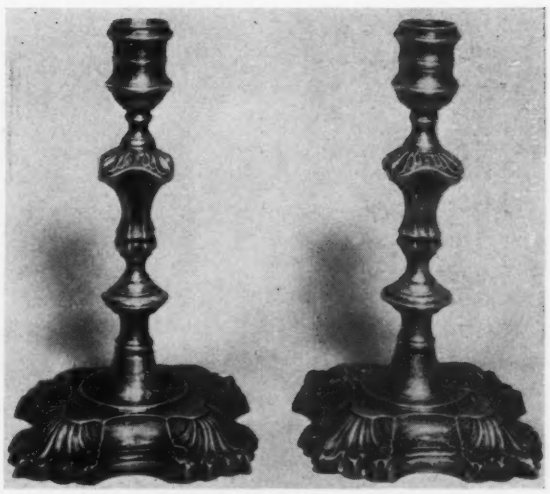


Fig. 11 — CAST BALUSTER CANDLESTICKS (*c. 1750*)
Attributed to Myer Myers of New York. The mark M M is impressed four times on the underside of the base. Basically related to the forms of Figure 9; but more obviously ornamental.
From the Ginsburg and Levy collection

underside of the base, and were probably the work of Myer Myers of New York City (*active 1746–1790*). If they are compared with Jacob Hurd's work shown in Figure 9, a like use of the incurved flutes in the baluster will be apparent, as well as a similarity in the shapes of the candleholders and the bases. But here the resemblance ceases. Hurd's sticks are dependent entirely upon flutings and moldings for ornamentation, whereas on the others foliated forms are applied to the shoulders, and the bases take the contour of the scallop shells with which the four corners are decorated. It is also interesting to note that Myers' pieces have a cushionlike knop recalling the Salisbury Cathedral candlesticks (*Fig. 2*).

Of silver snuffers by early American makers there are even fewer specimens than of candlesticks. Nevertheless, silver snuffers and their small accompanying stands, or trays, have been found, and, to judge from the snuffer stand of Figure 12, they were occasionally objects of embellishment.

This snuffer follows the form used in England at the end of the seventeenth century. It was made by Cornelius Kierstede (*1674–1753*), who, from such records as exist, appears to have been in business in New York City and, after 1722, in New Haven, Connecticut. That he was a craftsman of no little skill and versatility is evident from the style of this stand. The stem is a large bulbous knop corresponding in shape to the legs of late Tudor and early Stuart tables. Surmounting the knop is a rectangular box to hold the wide blade of the snuffers, which fitted vertically with handles uppermost.

Fig. 12 — SNUFFER STAND (*early eighteenth century*)
By Cornelius Kierstede.
From the Metropolitan Museum of Art

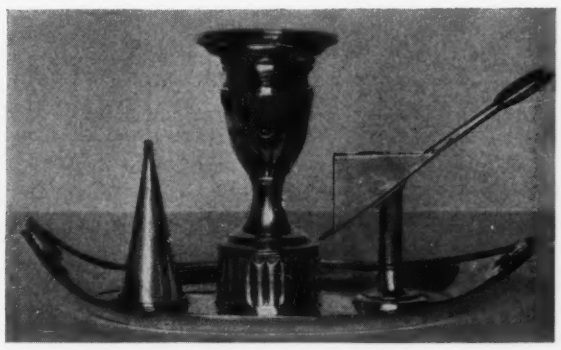


Fig. 13 — PORTABLE CANDLE TRAY AND EQUIPMENT (*late eighteenth century*)
Bearing the mark of Joseph Lownes of Philadelphia. A not entirely successful work.
From the Metropolitan Museum of Art

Below the stem is a molded and embossed projecting flange concealing the joint to the concave spreading foot, which, in turn, is supported on a molded base, the latter closely resembling English saltcellars of the late seventeenth century. The decoration of this piece is also noteworthy. The side of the snuffer box is enriched with an applied double-headed eagle flanked by acanthus leaves. Renaissance feeling is shown in the style of the moldings and the ornamentation of the flange and base.

Figure 13 pictures a portable candlestick by Joseph Lownes of Philadelphia (*active c. 1780–1816*). The disproportion between the graceful tray and the unduly heavy candle socket almost suggests that this is a composite piece, made by fitting candleholder, conical extinguisher, and snuffer support to an already existing tray. Furthermore, such canoe-shaped trays were generally intended for the occupancy of snuffers only.

Note. Several of the candlesticks here shown have already been illustrated and described in Bigelow's *Historic Silver of the Colonies*, which, though it was published in 1917, still retains its place as the only comprehensive work in its field. It is Mr. Bigelow who first pointed out the resemblance between the Dummer candlestick (*Fig. 1*) and the more monumental English specimens in Salisbury Cathedral. The manner in which a New England silversmith became acquainted with such a model, however, remains something of a mystery. Either he must have relied upon some now unknown drawing or engraving, or have had the good fortune to encounter on his native heath some imported modifications of the Salisbury prototypes.

In a note to ANTIQUES, Mr. Wenham remarks on the scarcity of silver snuffers of early American make. Apparently, he observes, the Colonists preferred to spend their money on more ostentatious silver utensils and to depend upon steel as the material for such purely practical articles as snuffers. This is a reasonable surmise. *Historic Silver of the Colonies*, furthermore, mentions only one pair of American silver snuffers, part of an outfit made by John Burt of Boston in 1720. They are of the scissor type without feet — the latter conveniences, which raised the snuffers far enough above the tray to be easily grasped, having come into use no earlier than the reign of George III. — *The Editor.*

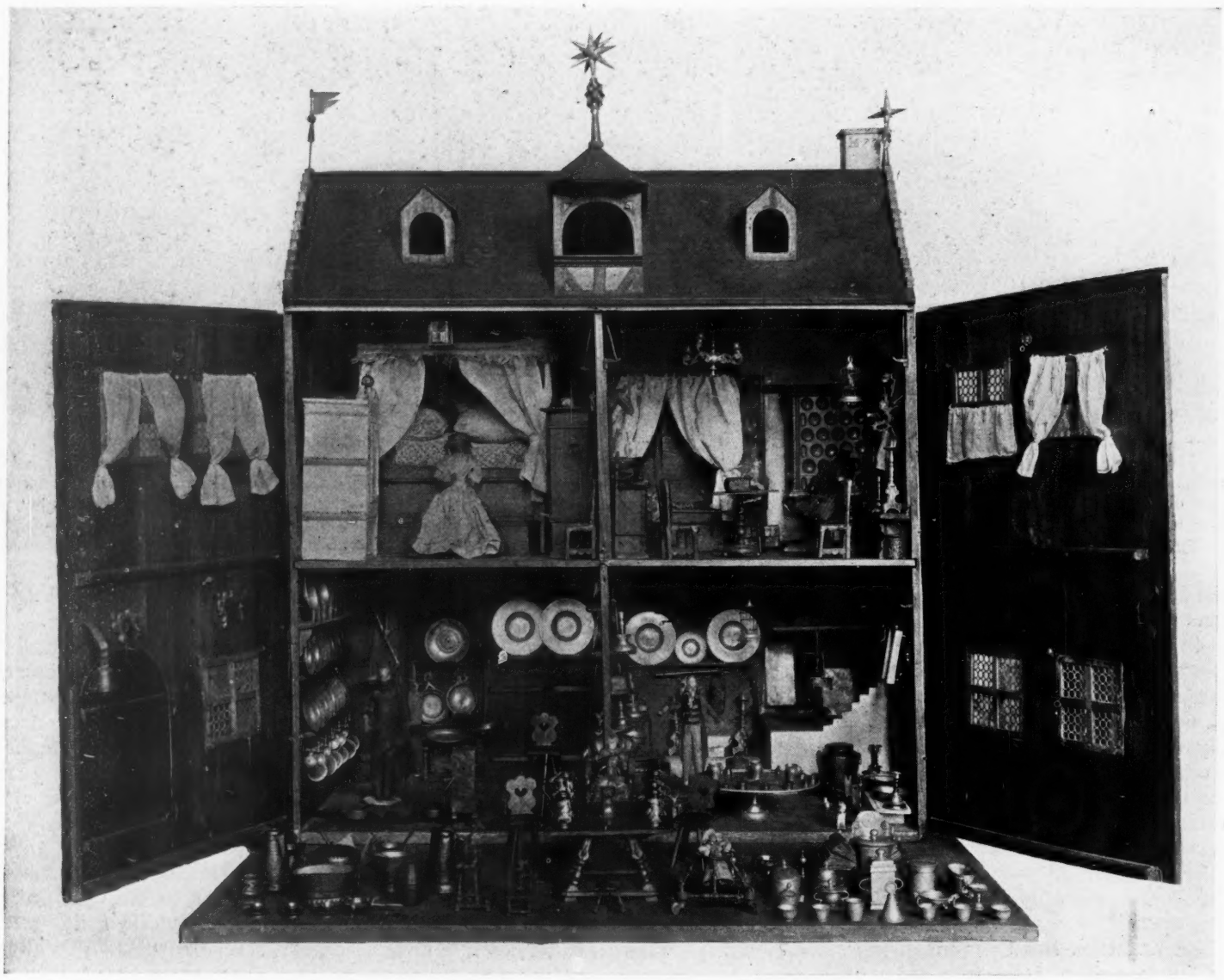


Fig. 1 — Dolls' House (*Nuremberg, dated 1675*)
A four-room house of great interest. As usual there is no attempt at elaboration. The furnishing is simple and useful. Note the great boxlike four-poster piled high with pillows, complete with cutwork slips. A linen cupboard stands left; a wardrobe and an oak chair, right. The smaller bed in the right-hand room leaves space for a tall stove, a settle, table, and two chairs. Below are the living rooms, many of whose objects are displayed, for convenience, in front. The square table with turned legs, chairs to match with fiddle-shaped backs, the child's gocart, the spinning wheel, clock, the service of pewter, and utensils of brass should all be noted

Dolls' Houses at the Victoria and Albert Museum

By Cyril G. E. Bunt

IN ADULT life, it is, perhaps, difficult to experience the normal child's eager interest in a dolls' house. This is because we have lost that precious gift of imagination that would allow us to people miniature rooms with miniature editions of ourselves. It is indeed a rare gift — one whose recapture will justify any effort on our part. For a well designed and well furnished period dolls' house takes us back, as with the touch of a magic wand, to live in the homes of other days.

Several of the great museums of Europe have notable collections of these playthings of former times. The Musée Carnavalet, Paris, the Germanisches Museum, Nuremberg, the Bayerisches National Museum, Munich, and the Victoria and Albert Museum (with its branch at Bethnal Green), London, possess the finest. In any one of them, we shall find ample material for fascinating study, since these miniature dwellings are no mere children's toys. In fact, their information value parallels that of the famous paneled rooms of the furniture galleries.

In Western Europe, during the sixteenth and seventeenth centuries, complete dolls' houses were rare, unless, perhaps, in the homes of the very wealthy. The usual form consisted of a single room small enough to be placed upon a table. True, an example is known dating from 1558, which is three stories high and possesses no less than sixteen windows. But this is in every way exceptional. When, as was frequently the case, the single room affairs were of the "Nuremberg Kitchen" type, they served the double purpose of a plaything and a practical introduction to the many utensils that, at a later period in life, the juvenile owner would have to use, and keep in order.

In one respect at least, old-time dolls' houses constitute an unexampled object lesson for the present-day student. They

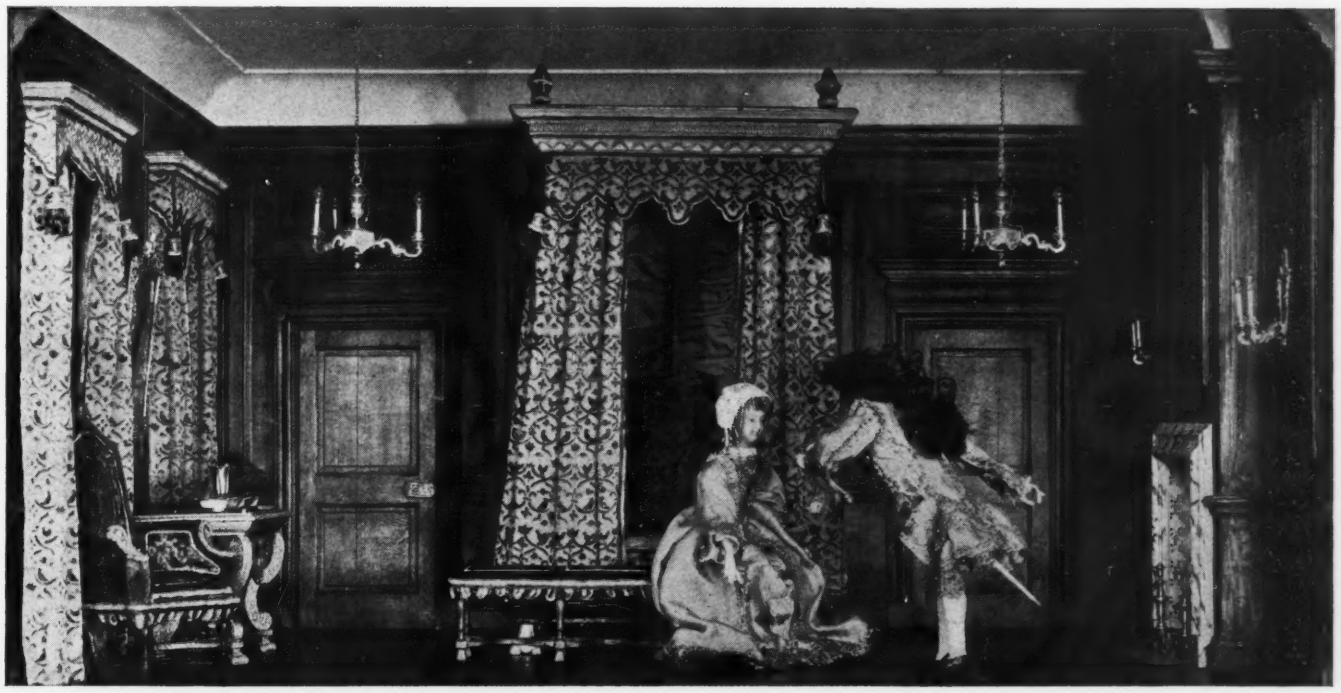


Fig. 2 — Miniature Room (*style of William and Mary*)
This late seventeenth-century interior, given to the Victoria and Albert Museum by Queen Mary, is the only reconstruction in the series. The distinguished paneling of the period is so well designed as to make the small amount of furniture a secondary regret. Notice the marble fireplace with correctly proportioned firedogs, the sconces and chandeliers. Chiefly interesting, however, are the canopied bed with its velvet brocade hangings matched by the window curtains, the chair, settee, and table. The demure maiden and courteous cavalier in costume of the time are in complete accord chronologically, and — to judge by appearance — temperamentally as well

Fig. 3 — Dolls' House (*English, Queen Anne period*)
A range of hinged paneling with large windows, which folds into a complete room, the door of which is seen at the left. Within are a number of dolls of contemporary age and costume. The outstanding objects here are the small round table with folding top and cabriole legs, the corner cupboard, the black and gold toilet glass — a fine piece — and the straw-work chest of drawers so characteristic of the period. The propriety of the rectangular table may be questioned. Of the utensils displayed upon the tables and, for convenience, on the floor, we should note the coffeepot, warming pan, kettle and trivet of brass, the full service of plates, knives, and forks, the salts, plate holder, and so forth, all of silver. In the left-hand corner is a tray of miniature Queen Anne glassware

Fig. 4 — DOLLS' HOUSE (*English, late eighteenth century*)
One of the finest surviving examples of the period. Both outside and in, it is remarkably complete and well planned — with six rooms, spacious stair well, and roomy tiled hall. Note the stairs and the railings on landings. The decoration and furnishing are typical of an English middle class house of the period, with a pleasing diversity of wall paper and appropriate fittings. Notice, in the kitchen, the iron grate with hob boiler, roasting jack, warming pan, coal scuttle, and wicker basket; in the best bedroom, the curtained bed, the dressing chest, chair, foot bath, and table; in the day nursery, the child's high chair; in the dining room, the folding table with bottles and glasses, the suite of well designed Hepplewhite chairs, the plate carrier, and the side table with knife and silver boxes; in the drawing-room, the spinet, the worktable, fire screen, Chinese cabinet, and round mirror; in the servants' bedroom and night nursery, the two chintz-curtained beds, cradle, and washstand

reproduce the living aspect of the domestic interiors of past centuries with a degree of clarity and verisimilitude that is hardly surpassed even by the carefully restored and finely furnished rooms of which our museums are so proud. However imaginative they may be, children nevertheless demand extremely literal detail in those playthings that are miniature versions of larger actualities. Distortions of scale or certain crudities of form may not trouble them, but the youngsters are more than likely to insist upon the introduction of all the elements to which they are accustomed in their own homes, and with something extra for good measure. Hence, if we would really know how our ancestors lived, we must go to their dolls' houses to learn.

In support of this statement, I have selected a few pictures covering quite a range of period dwellings in miniature and have arranged them, so far as possible, in chronological sequence, with accompanying comment.

It has seemed best to confine them — with one notable exception — to dolls' houses actually of the time that they represent. The collections of the Victoria and Albert Museum include a number of early period houses constructed during comparatively recent years, but with careful regard for the historical proprieties. In some respects these are carried out with a far greater regard for accurate detail than more ancient specimens are likely to exhibit. But, at best, a reproduced house is like a reproduced piece of furniture or the copy of a picture. It is a kind of glorified mummy — always somewhat dry, somewhat hard, and terribly lacking in that vivifying spirit that animates the living organism and gives it some measure of interest no matter what its age, and almost no matter what its state of dilapidation.

Consideration of latter-day dolls' houses — those marvelous affairs whose building and furnishing have engaged the ingenuity and skill of notable architects, painters, decorators, and furnituremakers — would here be out of place. They are *tours de force* of art in miniature, which appeal to curiosity and compel admiration. But, at the moment, their archæological value is negligible. A century or so hence, a populace more progressive than our own may gaze patronizingly upon them as quaint depictions of a crude and simple era; or perchance, they will still be cherished in the midst of world chaos as ultimate and perfect souvenirs of a civilization long since gone to wreck.

Fig. 5 — VICTORIAN DOLLS' HOUSE (*c. 1860*)

Lent to the Victoria and Albert Museum by Miss Rita Bryant. An elaborately furnished five-room house with one lack: there is no staircase. The kitchen is well supplied with utensils, miniature china, a set of dish covers, kettles, and the like, together with a plain deal table, chair, and dresser; on the latter is a stoneware filter. The dining room is notable for its carefully made mahogany sideboard and table. The easy chairs are, however, out of place, though painstakingly made and upholstered. Notice, too, the child's collapsible high chair. The crowded effect of the drawing-room and bedrooms is characteristic of the period. The upholstered mahogany furniture is typical. In the drawing-room, the pier glass and family portraits, the occasional tables displaying Chinese vases, the oil lamp on the oval table in centre, are all essentially Victorian, as, too, are the sofas, the footstools, and the all-over pattern carpet

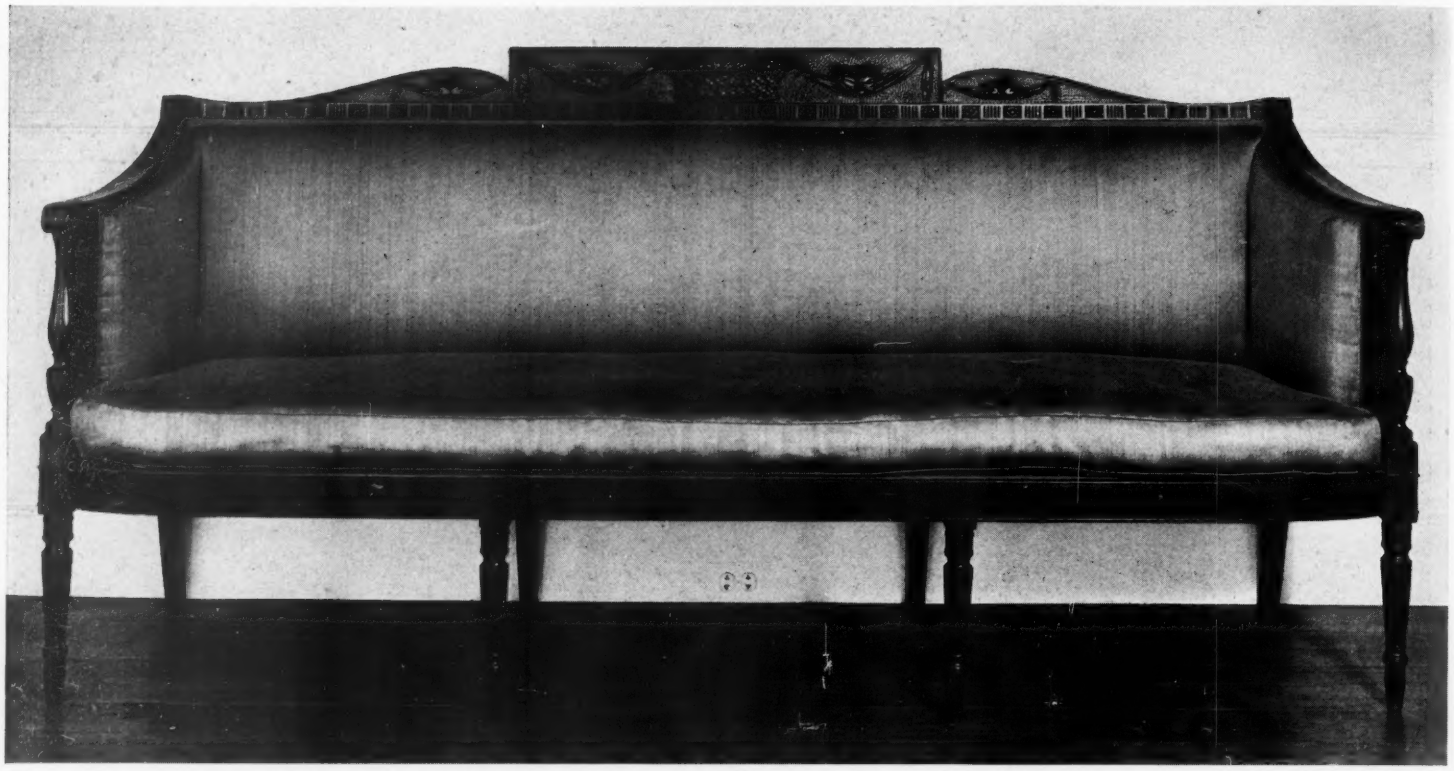


Fig. 1 — Sofa with Plaited Basket, Sprays of Laurel, and Festoons of Drapery Carved by Samuel McIntire
All these are familiar in his carvings of interior woodwork.
From the Mabel Brady Garvan Collections. Photograph by courtesy of the Pennsylvania Museum of Art

Furniture Carvings by Samuel McIntire

II. Sofas

By Fiske Kimball

Director of the Pennsylvania Museum of Art

Samuel McIntire (*1757–1811*) is famed as the great Salem architect. That he was accustomed to carve furniture as well as interior finish has long been believed. It has taken Fiske Kimball's scholarly application to turn this belief into accepted fact, through evidence gleaned from documents and from comparison between McIntire's identified work and existing Salem furniture. Mr. Kimball, in his first article, which appeared in November, gave a background of the period and an opportunity to become familiar with characteristic McIntire motives. He here is concerned with these motives as they occur on sofas. In January, chairs will be discussed, and later other kinds of furniture. — *The Editor.*

MANY of the pieces of furniture that carry the characteristic McIntire motives are sofas. These conform to two distinct types, one Sheraton with a square back and the other Hepplewhite with a curved back.

Of the type with a square back no fewer than seven are known. The richest, the only one with carved legs, is that in the Mabel Brady Garvan Collections, at the Pennsylvania Museum of Art (*Fig. 1*). It descended from Clifford Crowninshield, whose house on Salem Common has some of the most delicate decoration in McIntire's style. As in all the sofas of this variety, the sides project straight forward; the arms, carved with leaves at front and back, end in a scroll, and are supported by a turned and carved baluster. Along the top of the back is a band of alternate flutings and rosettes, a motive frequently found in the surbase of rooms decorated by McIntire. Above this band is an oblong panel flanked by others of console form, each carved and with a tooled background. The centre ornament is a plaited basket of fruit — similar to those of the mantel in the Gardner-White-Pingree house in Salem (*Fig. 6, Part I*), and of that in the Oak Hill drawing-room — with festoons of drapery at either side, supporting other masses of fruit and flowers. These recur in the curved side panels. They are substantially identical with those carved on the Lindall-Barnard-Andrews mantel (*Fig. 5, Part I*).

Closely similar is another sofa with plain molded legs (*Fig. 2*),

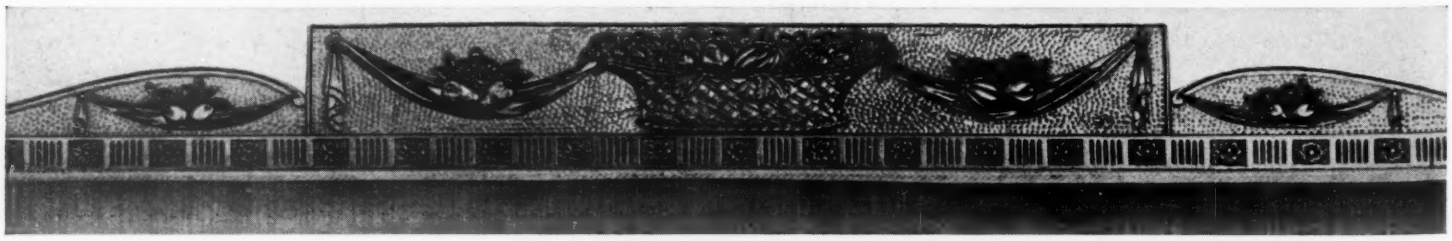


Fig. 1a — Detail of Figure 1

Fig. 2 — SOFA CARVED BY SAMUEL MCINTIRE
Closely similar to that shown in Figure 1, but without reeding on the legs.
From the Mabel Brady Garvan Collections

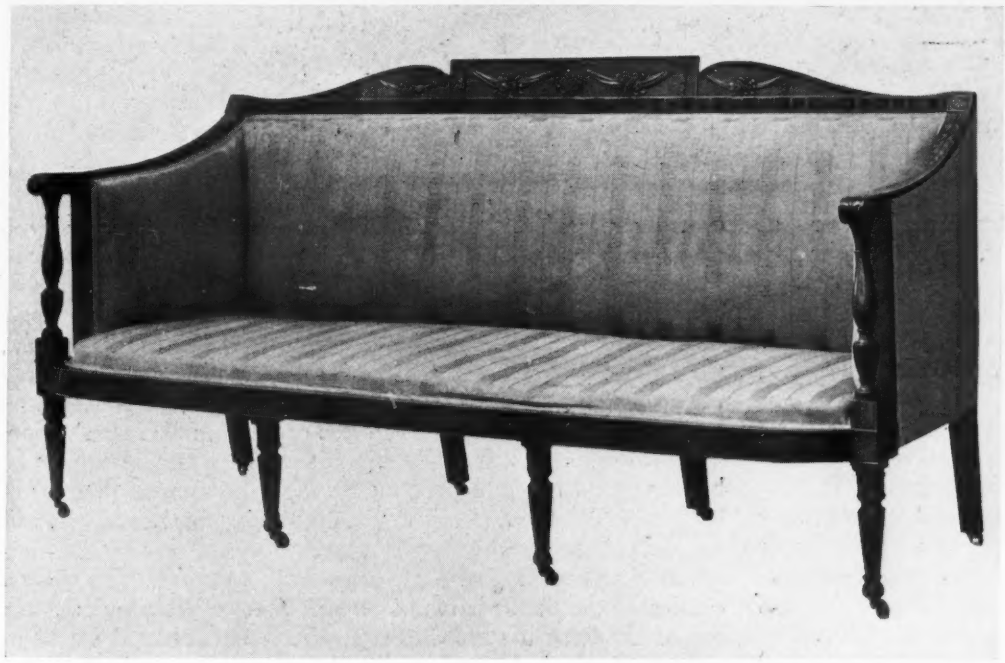


Fig. 3 — SOFA WITH LAUREL WREATH AND FESTOONS OF DRAPERY CARVED BY SAMUEL MCINTIRE
From the collection of George A. Cluett

Fig. 4 — SOFA WITH FLUTED BASKET, SPRAYS OF LAUREL, AND FESTOONS OF DRAPERY CARVED BY SAMUEL MCINTIRE
This basket is like that on one of McIntire's Woodbridge-Short house mantels.
From the collection of Henry F. du Pont

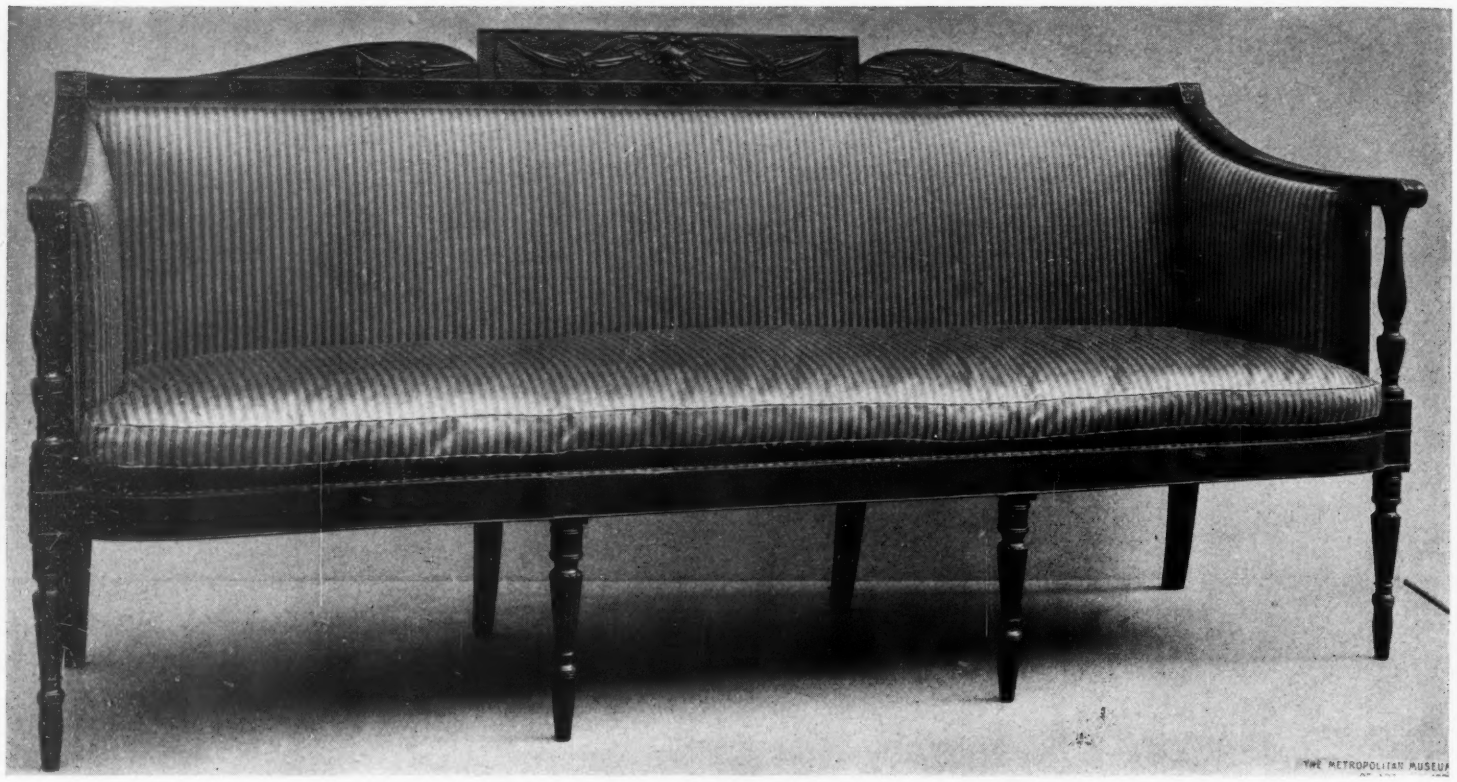


Fig. 5 — Sofa with Eagle and Festoons of Drapery Carved by Samuel McIntire
Although the eagle is of a different type from that of McIntire's architectural carvings, the other details establish his authorship.
From the collection of Henry F. du Pont. Photograph by courtesy of the Metropolitan Museum of Art

also belonging in the Garvan Collections. Its frame is somewhat heavier throughout than that of its fellow, with the rear legs thicker, and the fluted band at the top wider. In the carving of the upper panels there are only minor differences. The basket is carved as if seen from below rather than from above, as, for instance, in the drawing-room doors at Oak Hill, the David Waters, Peabody-Silsbee, and Lindall-Barnard-Andrews mantels, and a doorhead from the Nathan Read house. (See Figures 1 and 5, Part I.) In the main panel there are sprays of laurel at either side of the basket instead of a repetition of the festoons.

George A. Cluett has an example intermediate between these; it has, like the first, four festoons of drapery, but with the centre basket replaced by a wreath of laurel (*Fig. 3*). The masses of fruit are differently related to the festoons, resting in front of them on the rail, instead of being supported in their folds.

A sofa that is in the collection of Henry F. du Pont (*Fig. 4*) greatly resembles in motive the second Garvan sofa. Here the basket, with strongly accented concavities between curved upright ribs, is substantially the same as those — unique among McIntire's documented works — on two mantels of the Woodbridge-Short house (*Fig. 4, Part I*).

Still another fine Salem sofa of the general type of these has recently appeared in the art market.

Two sofas of the square-backed type are known in which the centre carving is an eagle clawing the air, with narrow curved wings outspread. One (*Fig. 5*) belongs to the Metropolitan Museum of Art,* the other to Henry F. du Pont. The eagles of Samuel McIntire's architectural relief carvings are not precisely similar to these birds, but have a shield before the breast, their claws, with laurel and thunderbolts, resting on the ground, their wings broader and less open. There seems, nevertheless, no reason to doubt that these sofas also came from McIntire's shop.

McIntire's model for the design of all this group of sofas may be recognized in one figured by Thomas Sheraton as Plate 35 of his *Cabinet-Maker and Upholsterer's Drawing Book*. The first edition of this book appeared in 1791, a date after which, consequently, the making of McIntire's sofas must fall. The general outline of the pieces is identical with that of Sheraton's: at the top of the back the oblong panel, the console-shaped panels at either side of this, the treatment of the arms with their scroll and their baluster support, the molded and tapered leg. In the carving, however, McIntire has freely departed from his model — which shows crossed arrows in the top panel and a border of leafage on the console — making use of motives characteristic of all his carved woodwork.

Among the number with curved backs we may mention first

*Published by C. O. Cornelius in *Bulletin of the Metropolitan Museum of Art*, Vol. XXII (1927), pp. 7–8, as under McIntire's influence.

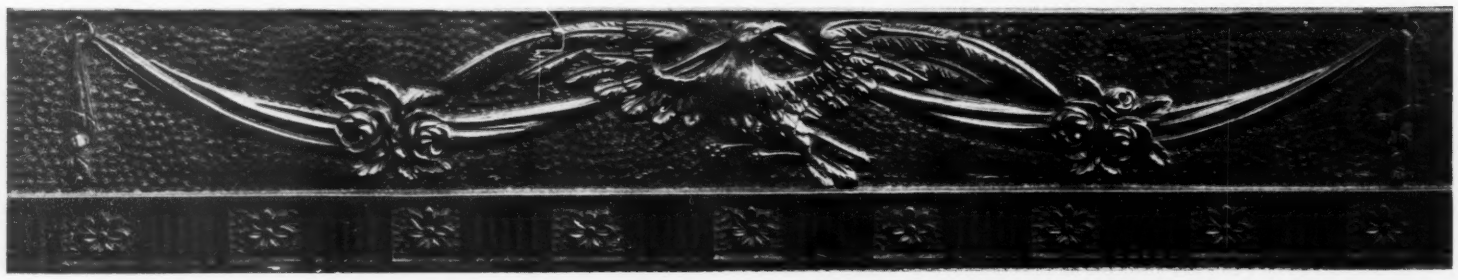


Fig. 5a — Detail of Figure 5

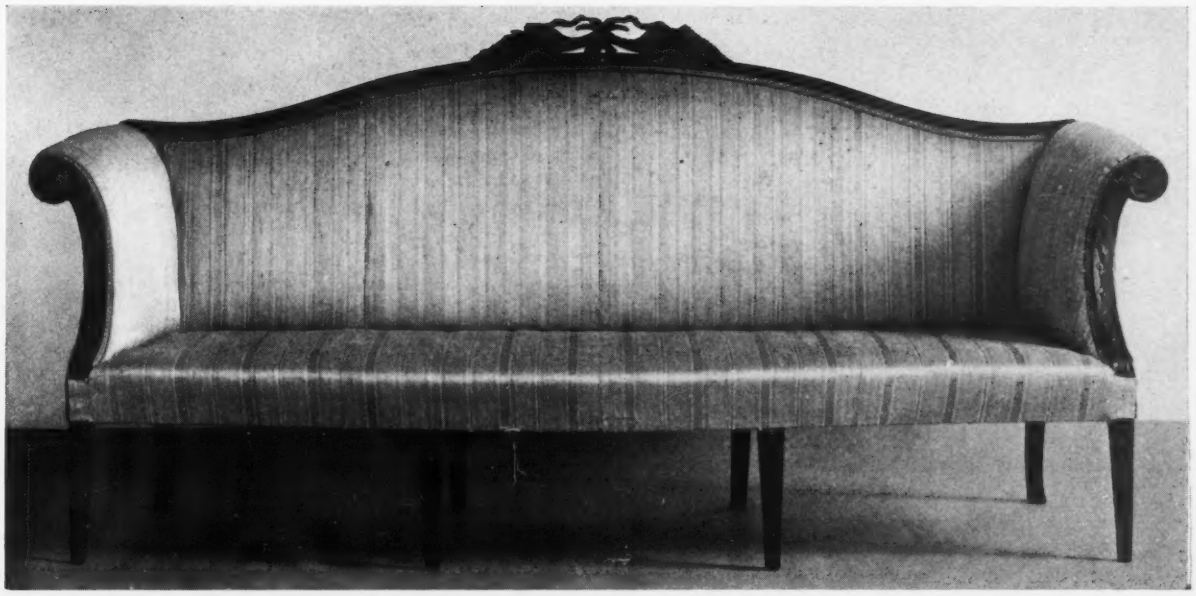


Fig. 6—SOFA WITH HORNS OF PLENTY AND SPRAYS OF GRAPE CARVED BY SAMUEL McINTIRE FOR THE DERBY FAMILY
From the Museum of Fine Arts, Boston

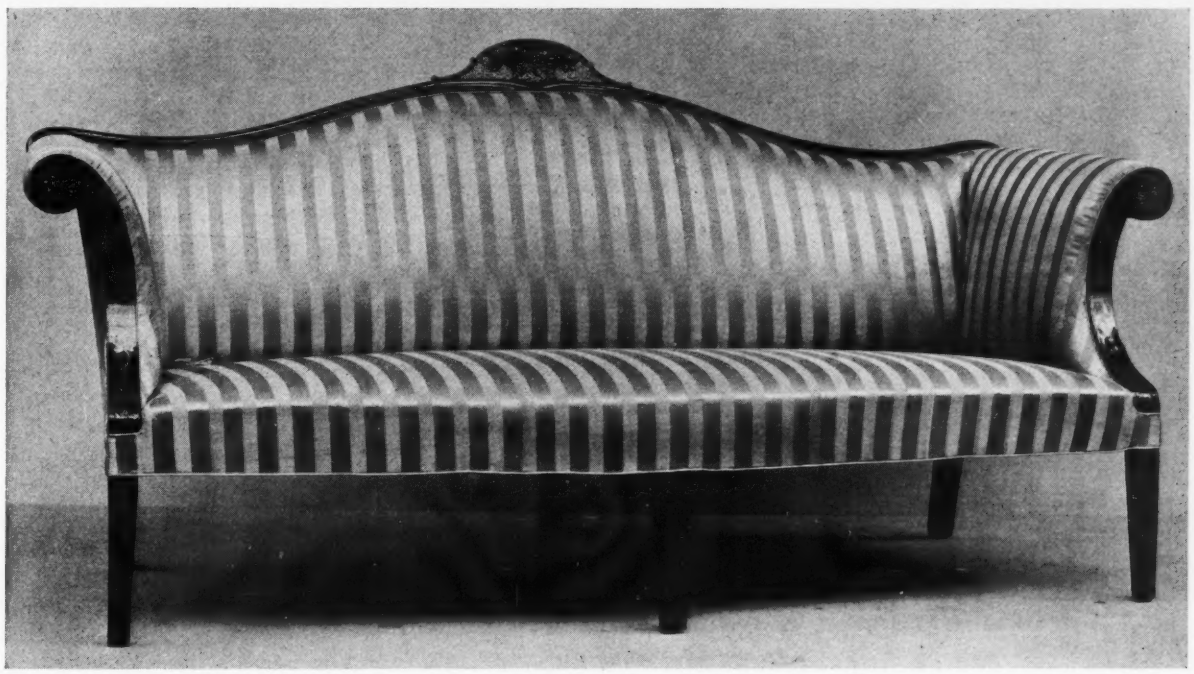


Fig. 7—SOFA WITH PLAITED BASKET CARVED BY SAMUEL McINTIRE
From the collection of Henry F. du Pont. Photograph by courtesy of the Metropolitan Museum of Art

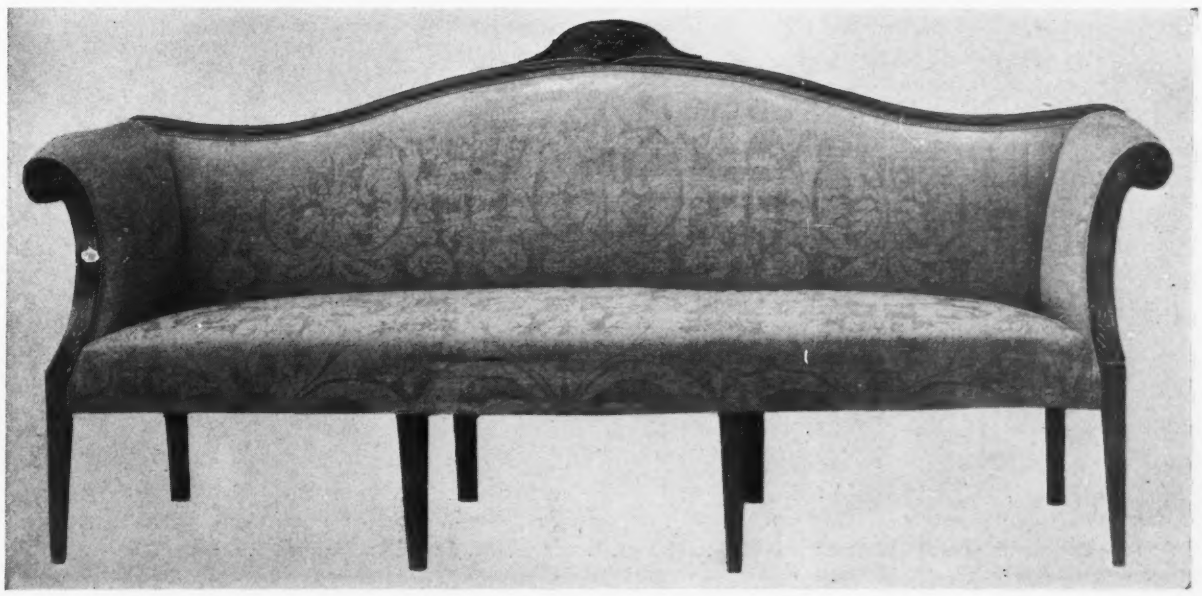


Fig. 8—SOFA WITH PLAITED BASKET CARVED BY SAMUEL McINTIRE
From the collection of George A. Cluett

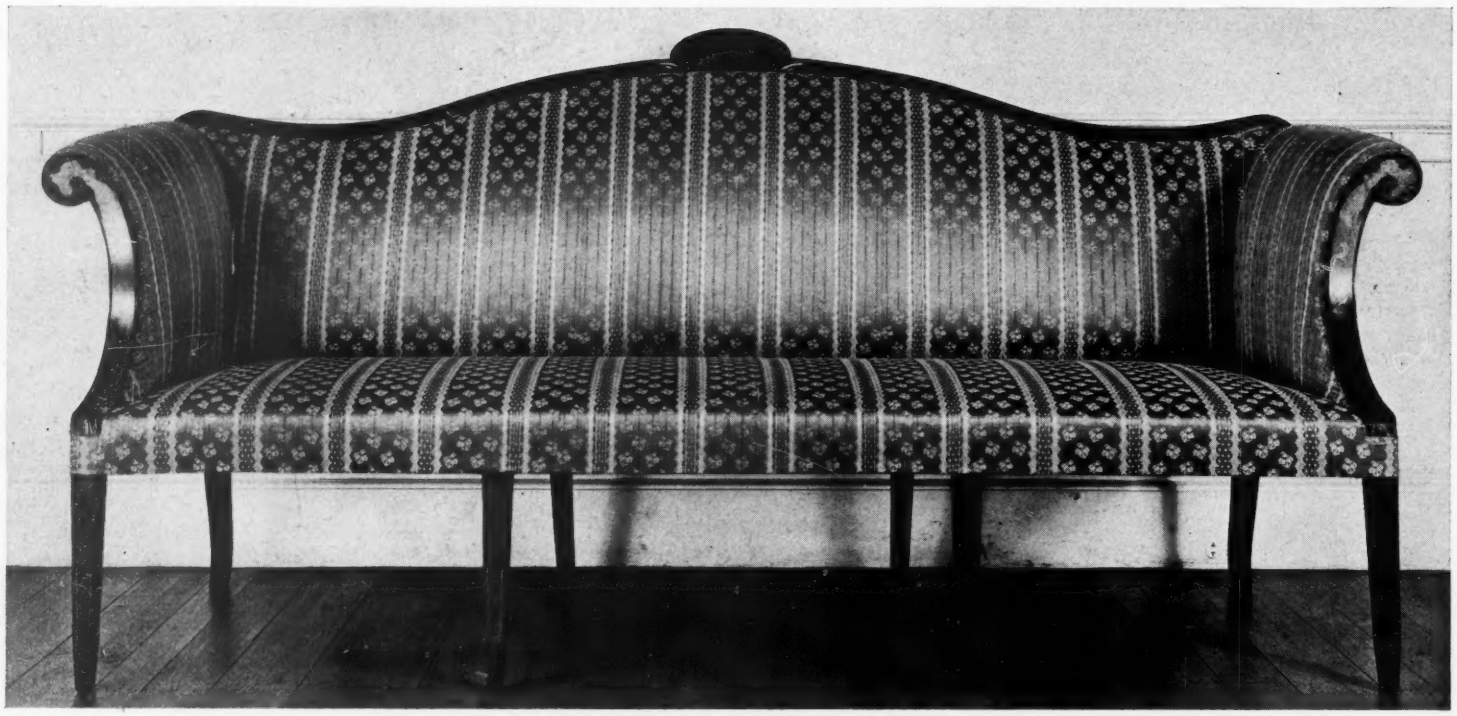


Fig. 9 — Sofa with Plaited Basket Carved by Samuel McIntire for John Ingersoll of Salem
From the Pennsylvania Museum of Art

the one in the Boston Museum (*Fig. 6*). It descended from Elias Hasket Derby's daughter, Mrs. Nathaniel West, whose house, Oak Hill, was richly carved by Samuel McIntire and his son, Samuel Field McIntire. The top rail, running in a continuous sweep, is carved with alternate flutings and rosettes, and bears two horns of plenty, profiled and pierced. The faces of the arms and legs have a grape pattern.

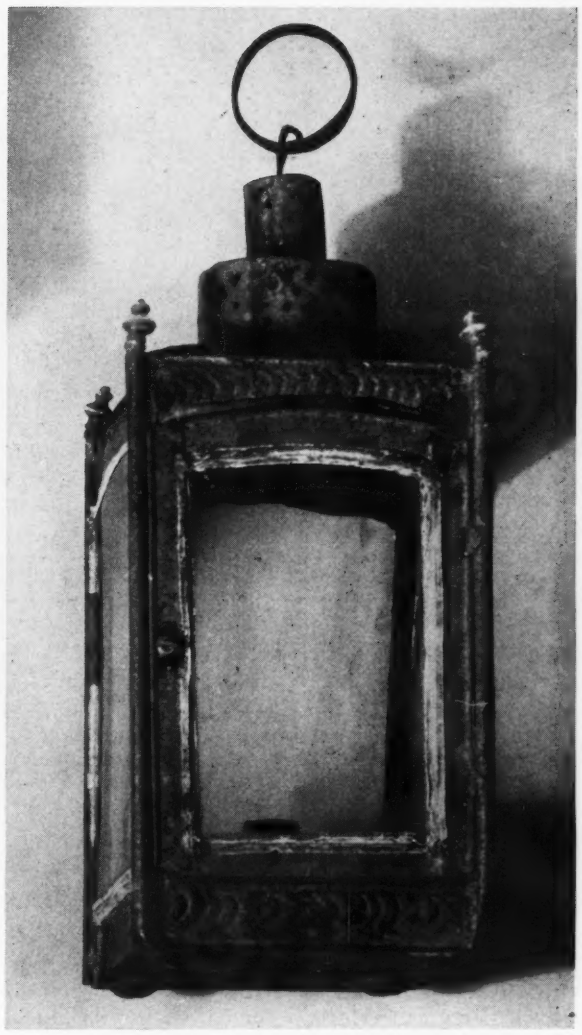
Three other examples, belonging to Henry F. du Pont (*Fig. 7*), to George A. Cluett (*Fig. 8*), and to the Pennsylvania Museum of Art (*Fig. 9*), are somewhat less elaborate and closely similar, with molded top rails that dip at the centre. Here they all have curved panels with baskets of flowers. On the knees of each is a carved leaf. The arms of the first two terminate in a rosette. That in the Pennsylvania Museum differs in having instead a rim of leafage, and also in having a line of inlay on the legs. This sofa was made for John Ingersoll of Salem, who married Hannah Bowditch, sister of Nathaniel Bowditch, the navigator; and it descended in the Ingersoll family.

A *Récamier* couch owned by Mr. Cluett (*Fig. 10*) has bordering the back rail a grapevine pattern, along the lower rail crossed sprays of laurel, and on the curved ends horns of plenty with sprays of flowers. The stout molded and reeded legs are already of an Empire style. The couch comes from the very close of Samuel McIntire's life, at a time when we have less data for comparison in contemporary buildings.

For these sofas with curved backs McIntire did not follow exactly any model in the cabinetmakers' books, although the suggestion is clearly from some of Hepplewhite's designs.

Fig. 10 — Couch with Horn of Plenty and Sprays of Laurel and Grapes Carved by Samuel McIntire
From the collection of George A. Cluett

So-Called Paul Revere Lantern
Such products of the local tinsmith required no glass, yet were reasonably windproof, and gave some light



Paul Revere's Lantern
Said to be one of the lanterns hung in Christ Church tower to signal the departure of the British troops for Lexington and Concord, April 18, 1775

So-Called Paul Revere Lantern
The feeble gleam from such a source could hardly have carried from Boston to Charlestown, where Revere waited

Paul Revere's Lantern

ON THE night of April 18, 1775, some eight hundred of the British troops then occupying the city of Boston were secretly withdrawn from their barracks, and sent, under cover of darkness, on a march through Lexington and Concord. Their purpose may have been to apprehend John Hancock and Samuel Adams, who had retired to Lexington in order to escape arrest; again, it may have been to seize the military stores that the Colonials were reported to have gathered at Concord.

The secret invasion, however, quickly lost its secrecy. No sooner had the British shown signs of activity, than William Dawes was dispatched to Lexington to warn Hancock and Adams of their new danger. Meanwhile, Paul Revere arranged with a friend to hang a signal high in the Christ Church tower should the British soldiers begin moving from the city, and then crossed by boat from Boston to Charlestown. The agreement was fulfilled. Watching from the Charlestown shore, Revere presently descried lights winking from the Boston belfry. A moment later he was on horseback and hurrying along the proposed British line of march to inform the inhabitants of an unwelcome visitation. So Paul Revere and his lanterns became famous.

Among trusting souls it appears to be a matter of common belief that the lanterns that admonished the alert Revere to be up and galloping were cylindrical affairs of tin with conical tops, pierced above and round about with tiny apertures, and in general more closely resembling cheese graters than sources of illumination. Indeed, contraptions of this kind are almost always called "Paul Revere lanterns," although no one of them yields more than enough light to guide a farmer from his house to the barn and back again on a moonless night.

Under such circumstances, ANTIQUES feels rather specially privileged to reproduce the portrait of what is reputed to be an actual Paul Revere lantern — lately exhibited in a glass-covered niche in the new building of the Concord Antiquarian Society at Concord, Massachusetts. How this important trophy was acquired, or on what evidence its authenticity is accepted, ANTIQUES does not know. It is, nevertheless, an obviously efficient utensil, quite capable of serving as a beacon. Furthermore, it is gratifyingly good to look upon, with its tooled edges, its pierced two-storied chimney, its turned finials on the four corner posts, its remaining vestiges of lacquer. So dignified and handsome a piece of tinware may well have played an heroic rôle.

In picturing this historic object, ANTIQUES places beside it two of the familiar pretenders to the same family name. Both are owned by the Archæological and Historical Society of Ohio. No other device for illuminating casts such alluring patterns of light and shadow.

Fig. 1 — WOODENWARE OF VARIOUS DESCRIPTIONS
In the centre a collapsible cap stand. The other items, except for the cover of the Havana tobacco box, call for no special identification

When Treen Ware Was "The" Ware

By EDITH MINITER

Concerning early American woodenware the most that is known is its universality. In the main it is very simple stuff, not in the least comparable to the fine old treen of England, with its carefully wrought forms and frequent mountings of precious metal. Yet despite its plainness and the barriers that it offers to accurate dating and classification, the mature product possesses no little interest for the collector, as Mrs. Miniter demonstrates in a highly readable discussion. The illustrations are from many different sources. — *The Editor.*

POST FACTUM efforts have been made to supply the good ship *Mayflower* with a full complement of china, glass, and furniture at the time of her initial voyage to America. Yet about all of which we are reasonably sure is that the vessel bore such primary necessaries as a jug now in the collection of the American Antiquarian Society at Worcester, the chair of Myles Standish, and a cradle in which to rock Peregrine White. The Elder Brewster teapot, that pretty little affair decorated with gilt and red posies, may loudly declare itself *Mayflower* property, but its claims were fairly well dissipated when it was extensively reproduced in 1874. Mr. Townsend of the South Kensington Museum said it was old delft, and thus might, at some time, have been brought from Holland — except that tea was scarcely known either in Holland or in England in 1620, while teapots were not invented until considerably after tea had come into use.

These acknowledgments having been made, however reluctantly, we may enquire what our first immigrants did bring with them. One hundred and one people could not dress their food entirely without dishes, even three centuries back. The answer, of course, is treen ware. They probably possessed plenty of it, and were also adding to their store throughout the tedious voyage. For the fact that ardent religionists — as they all were then — were busily arguing various methods of harmonizing the Gospels would by no means interfere with nimble knife play and the conversion of blocks of wood into trenchers.

Fig. 2 — TURNED MAPLE SUGAR BOX AND SALT BOX
Both from Lorain County, Ohio, and probably of Ohio manufacture. Similar types were made in New England, Pennsylvania, and Maryland.
From the collection of Rhea Mansfield Knittle

Even the largest collections of things early American are rather shy on treen ware — for two reasons. One is that the stuff is not pretty, and furthermore has nothing about it to settle its dating; the other is its scarcity, due to its handiness for kindling. The Pilgrim father who uncovered the coals and discovered naught but a forestick and a flicker could gain no immediate assistance from a pewter porringer or an earthenware cup, but he probably had no scruples about feeding the blaze with a wooden bowl. It was the work only of a short evening to supply the housewife with another.

Woodenware was commonly used in England in the sixteenth century. In the seventeenth it was just beginning to be superseded by pewter, but poor folk headed for a long voyage naturally took what was easily transferable and inexpensively augmented. On acquaintance with the natives of their new home, they found the Indians unconsciously in fashion, with what Governor Bradford refers to as their "wooden bowls, trays, and dishes." It was from these natives that the travelers learned the art of sticking a clamshell into a split stick and calling it a spoon.

The woodenware of which we have knowledge today includes plates in various sizes, some shallow as trays, others deepening till one cannot quite decide whether to call them deep plates or shallow bowls. There are also "noggins" — low bowls with handles. Then there are trenchers, either square or oblong. Understanding that a trencher and a plate are not the same thing, though used for the same purpose, explains that puzzling performance of the lady in Mother Goose, who "tripped upon trenchers and danced upon dishes"; and remembering the shape of the oblong trencher, one sees how a man and his wife (or even the wife of some other) might simultaneously partake of food from such a utensil. Affection and unity were thereby demonstrated,

as well as economy in table furniture. Furthermore, if one may believe tradition, it indicated a proper spirit of democracy. A Connecticut farmer who failed to compel his children to eat two-from-a-trencher was refused election as a church deacon on the ground of undue pride!

Poplar wood was eminently suitable for treen ware, and maple knots were taken advantage of for burl bowls. These bowls, or mortars, have survived better than any other of the woodenware because they were employed up to very recent times, besides being substantial, and also handsome in their fine graining.

Even for a hundred years after china had come into common use, and when pewter had enjoyed its day and had largely disappeared from circulation except in bullets, treen ware continued to serve for children and old folk. My grandfather, born in 1815, ate from a wooden plate until he was old enough to earn his living, at the age of fifteen. He liked to tell a story of a harsh economist who fed a palsied father from treen because of possible breakages. One day the stern disciplinarian came upon his own little son whittling, and the following conversation took place:

"What are you making, my son?"

"A wooden plate, sir."

"And for what use?"

"To feed you on when you are old."

Shocked to find his son dreaming of sometime treating him as he was treating his own parent, the conscience-stricken man is assumed thereafter to have supplied grandpapa with the best of the family Staffordshire.

Treen ware was wrought with the ever handy jackknife, and also by turning. Some of the walnut or maple affairs were first turned by machinery and then finished by hand. Most people made their own treen; once in a while someone of meditative profession supplemented scanty pay by manufacturing wooden plates and bowls. At least one New England parson is known to have done so, claiming that the process of carving a bowl was closely akin to that of building a sermon. For instance, both were first blocked out; a period of digging came after, then polishing, and finally a finishing off in which one went carefully over the whole production, removing all rough edges.

Fig. 3. — Wooden Bucket and the Members of a Collapsible Cap Stand

It is difficult to think of anything that could not be developed in wood. During the age of treen a saltcellar was not a metal or glass vessel, it was of curiously cut wood. One stirred one's toddy, not with a spoon, but with a carefully fashioned toddy stick. (Toddy, by the way, differed from grog in that it contained less spirits and more sugar. Flip differed from either by the absence of water, beer or cider being used instead. Flip was stirred with a hot iron called a loggerhead.)

Perhaps the most peculiar application of wood was in the making of lather boxes. But lather boxes were quite the thing,

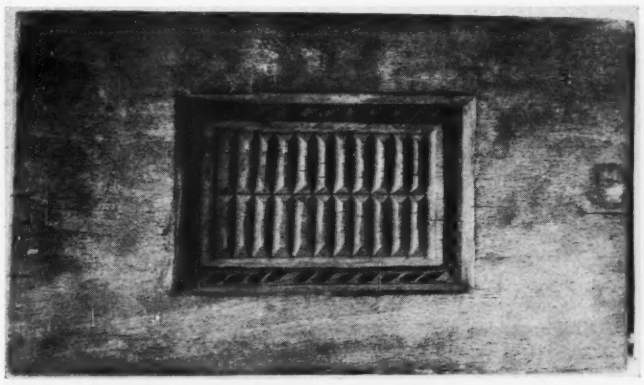


Fig. 4 — Obverse and Reverse of a Wooden Butter Mold (*probably eighteenth century*) Brought to Ohio from Massachusetts. The initials W. T. are carved on each side of both molds.
From the collection of Rhea Mansfield Knittle

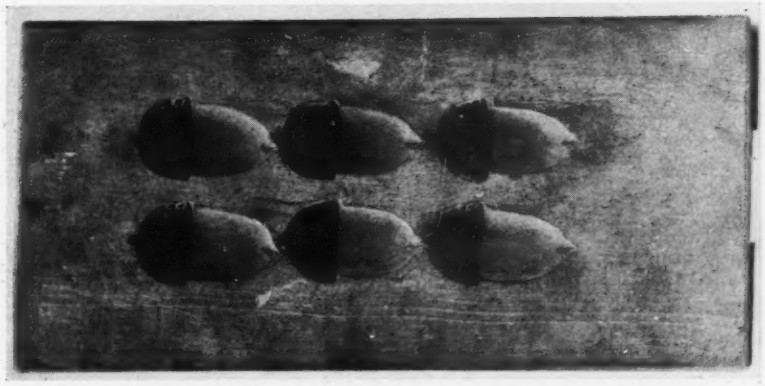


Fig. 5 — Obverse and Reverse of Wood Mold from Massachusetts
Perhaps carved by the maker of the mold of Figure 4. The nature of the designs — crown, rose, and thistle — suggests Scotch or English work.
From the collection of Rhea Mansfield Knittle

Fig. 6 — Germanic Butter Molds of Maple
Left, one part of mold with pine handle, from an Amish settlement in Holmes County, Ohio. Right, mold brought from Pennsylvania to Ohio, a century ago.
From the collection of Rhea Mansfield Knittle

Fig. 7 — Pie Board of Pine
Brought into Ohio from Pennsylvania in 1818. When not in use for pastry mixing, the board served to close the flour barrel; or it could be hung up by the pierced handle.
From the collection of Rhea Mansfield Knittle

Fig. 8 — Two Ohio Butter Molds (*c. 1830–1840*)
Similar molds are made today.
From the collection of Rhea Mansfield Knittle

Fig. 9 — Pennsylvania Cooky Box of Maple
The top screws on. The box is partly covered with reddish brown paint. Top and sides are decorated with a gilt stencil. Found in a Mennonite settlement in Ohio, but probably brought from Pennsylvania.
From the collection of Rhea Mansfield Knittle

and continued in use until after the Civil War. The majority of such boxes were petted by their owners and adorned with pictures. The very young man looked at Jenny Lind or Fanny Kemble while he was shaving. Later, when married, he wisely pasted the American eagle over the alluring female face.

Wood made pretty gifts from lover to beloved. If a gentleman was handy with his knife he made his sweetheart a tiny seal box, or a graceful quassia cup from which to partake of her spring corrective. If actually betrothed, he ventured on a wooden busk for the lady's corsets, the left one appropriately carved with hearts and darts. For a wedding gift a cap stand was welcome. Madame could take the two flat pieces in her capacious pocket when she went tea-visiting, assemble the stand on the bureau and put her under-bonnet cap where it would escape wrinkling while she displayed herself in its dressy substitute. As for the girls, they persuaded complaisant brothers to make bullet pushers and sand boxes to present on birthdays and at New Year's. Alice Morse Earle says that there were even wooden bottles. And P. T. Barnum in his *Life* (1854) mentions a wooden bottle that held a gallon.

The quassia cups were made from a Central American or Jamaican wood. Water left standing in the cup became tinctured with bitters. The longer it stood the worse it tasted, and the more beneficial it was supposed to be. Nowadays the same result is secured with quassia chips or bark procurable from druggists.

An extensive literature has grown up around trenchers. Myles Standish used them and left a dozen to his heirs. They were frequently mentioned in wills. For years, Harvard students ate from them; they were purchased for college use by the gross. As to their worth — in 1689 two of them, put in a lot with a couple of spoons, were appraised as worth six shillings. Of course, in this reckoning, the spoons are represented by x, but one rather fancies that they too were of treen, the fine-grained laurel best known as spoonwood. The largest of the pictured plates (*Fig. 1*) once belonged to John Calkins of Wilbraham, Massachusetts, a philanthropist without money who, from an income of less than $300 a year, gave at least $99 to charity — as he put it in his diary, "to ade the poore." He was a philosopher, without education, yet he associated with Adin Ballou, Garrison, and all the antislavery leaders in the two decades before the war.

Some of the treen ware terms are almost forgotten. Who now knows that a piggin differs from an ordinary wooden pail in having one long stave for a handle? Or that a noggin approximates a gill? Or that a rundlet stands for eighteen gallons? A tankard was a barrel in miniature; an Indian bowl was a mortar or dish made Indian fashion by burning out a false growth in a maple root. A fine example is the one that came from King Philip's wigwam and is now in the rooms of the Massachusetts Historical Society in Boston. And who would know what was asked for if someone said, "Please pass the losset"? Though if you happened to grab a flat dish you would get credit for being quick in the uptake!

Particular tenderness was felt for the trencher mate. Susceptible young gentlemen often wrote "varses" the morning after they had been seated beside some fair "marmalet madam" with a mess of succotash or hasty pudding and milk on a trencher built for two. In many ranks of society a couple announced their betrothal by choosing to eat together from one trencher. Legend

also says that more than one old married couple of wealth and aristocratic presence emulated the British duke and duchess who publicly partook of food together from a trencher once a year, in order to set an example of thrift and frugality, and to present an object lesson in amicability. Indeed it is more than possible that the long-sought cause of modern divorce is to be found in the abolition of the trencher. Why should not separate plates mark the beginning of all sorts of separations?

In the heyday of treen, very little metal was employed in country districts, and people managed comfortably enough without it. Ploughs and harrows, cart wheels, piggins, noggins, keelers, firkins, churns, dye tubs, powdering tubs — all were quite naturally made of wood; all the children's toys, including dolls, were of wood; doors had wooden hinges and latches, and were locked with wooden buttons. Everybody whittled. Whittling was the one great sin in the life of that poor priggish Nathaniel Mather who died "an aged person that had seen but nineteen winters in the world," as his gravestone at Salem confesses. He did his whittling on Sundays, and, the better to hide his wickedness from the Lord, behind the door! He says so himself and dilates at some length on the temptation to whittle.

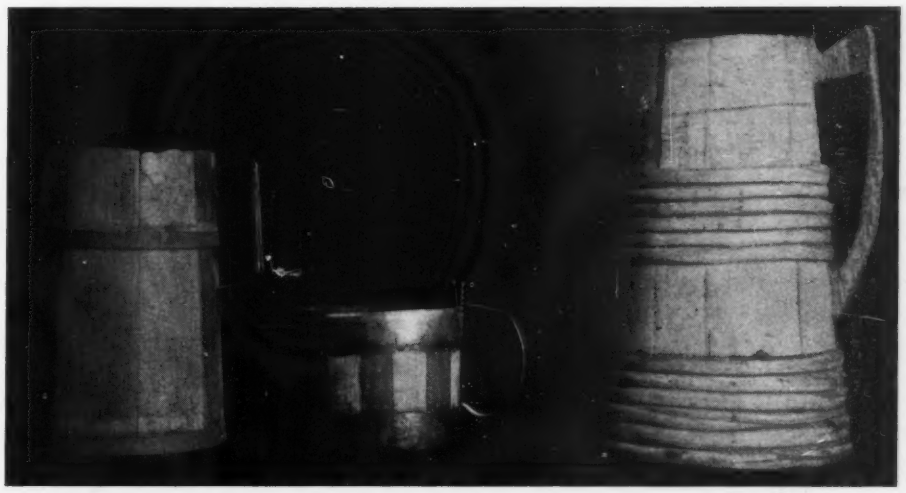


Fig. 10 — Wooden Mugs from New England
From right to left: pewter-bound mug with metal handle; copper-bound mug or measure; so-called "Indian" tankard bound with wooden withes.
From the collection of Frederic Fairchild Sherman

The American fondness for whittling aroused some misunderstanding. Goodrich, in *The People of New England; Their Character, Manners and Customs, Amusements, Education, &c.*, says:

> It is peculiar to these people that they are seldom found without a pocket knife, which they use with dexterity; boys at school are frequently seen *whittling*, or cutting wood into some shape, for a windmill or other toy. It is a common trait, and it is said that a gentleman in Havana, who invited a large company to dine, gave each man from New England a shingle to cut, that they might not carve his furniture.

If this incident is not apocryphal, then the New England gentlemen were doubtless able to consume the latter half of their repast with utensils of their own construction. But Goodrich is wrong in his suppositions. The New Englander had no wish to destroy, his only wish was eternally to construct.

Is it any wonder, then, that for over two hundred years almost every resident of the United States was always on the lookout for carvable wood? Suitable chips of hickory, a maple plank, sections of poplar were to the men folk wielding the knife, not pieces of wood, but potential boxes, trenchers, plates, waiting to be whittled.

Fig. 11 — (*right*) Walnut Mold
Built in sections and bound with metal. The butter was pounded into the container and a removable carved disk at the bottom made the decorative imprint. From the Amish settlement in Holmes County, Ohio, though perhaps made in Pennsylvania.
From the collection of Rhea Mansfield Knittle

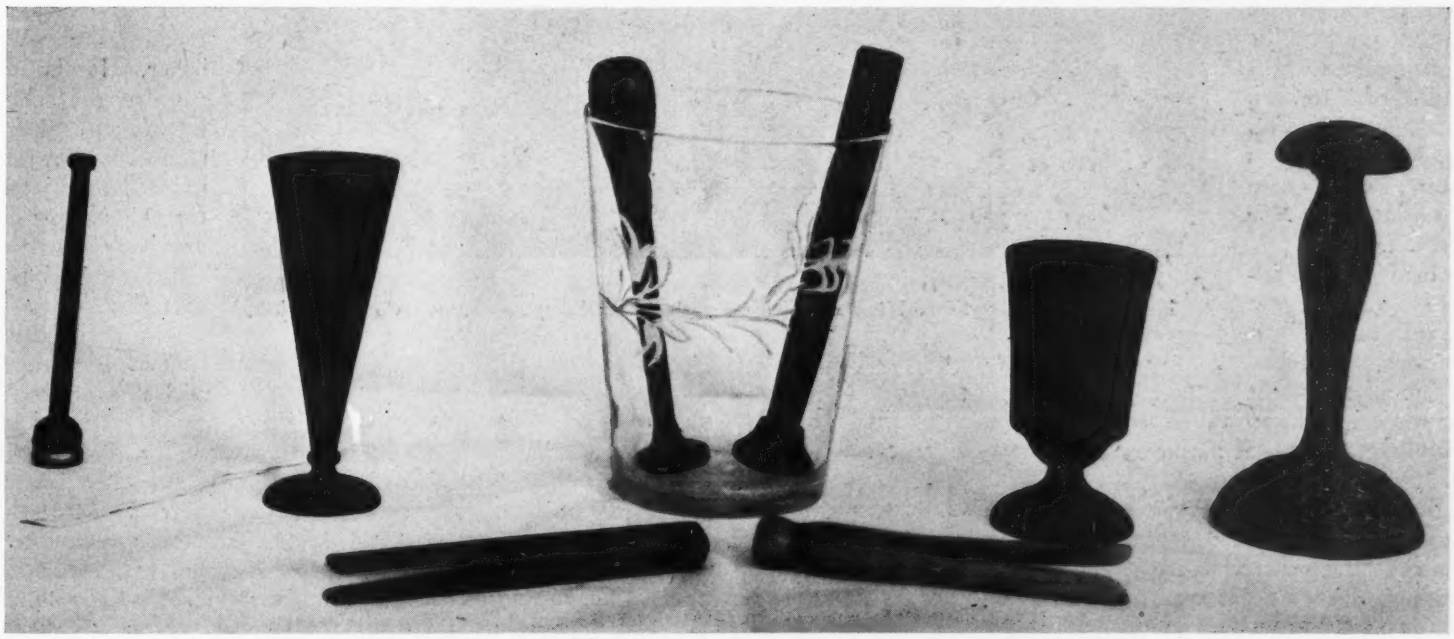


Fig. 12 — Three Toddy Sticks, A Cap Stand, Cups, and Clothespins

Malbone's "Hours"

By RUEL P. TOLMAN

THE famous picture called *The Hours* (*Fig. 1*) has probably been the most discussed of any of Malbone's works. It is his largest painting on ivory (6 by 7 inches), is rectangular, and represents three figures, the Past, the Present, and the Future. Signed *E. G. Malbone August 1801*, it is known to have been done in England, and is listed in the inventory of the artist's estate. As to its source and conception, various discussions have been published. Two families even claim that one of their ancestors posed for the central figure of the group; while, on the other hand, it has been said that Malbone borrowed his idea from Nutter's engraving after Shelley's picture of the same subject (*Fig. 3*), to which it bears but slight resemblance.

But whatever mystery may once have surrounded the source of Malbone's work has at last been cleared away. In a bequest to the Metropolitan Museum of Art, in 1926, from the Collis P. Huntington estate, was included a miniature of *The Hours* (4 ¼ by 5 ½ inches) signed *Shelley* (*Fig. 2*). As will be seen in the illustrations, to Shelley is due all the credit for the original version, of which Malbone's painting is simply an enlarged copy. It is, however, a copy of great beauty and faithfulness.

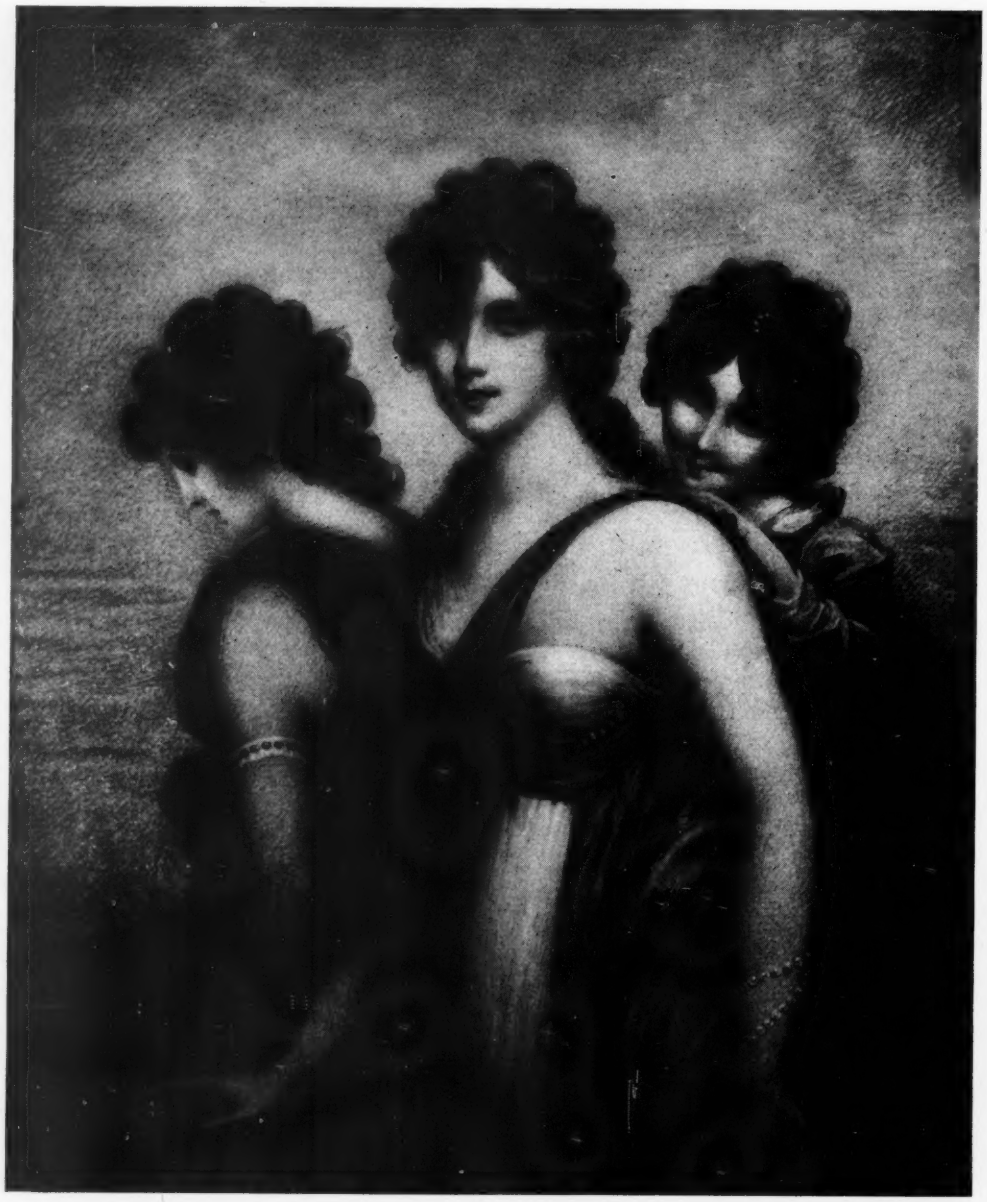


Fig. 1 — "THE HOURS" (*1801*)
Painted in England by Edward Greene Malbone, doubtless from Shelley's miniature of the same subject.
Size: 6 by 7 inches.
From the Providence Athenæum, Providence, Rhode Island

Between Shelley's *Hours* and Malbone's treatment, a few slight differences are observable. The belt of pearls about the waist of the central figure Malbone has partly hidden with drapery. But his greatest departure, and at the same time betterment, lies in his having placed his figures well within their frame, with ample space at top and sides of the ivory.

Malbone has evidently improved upon Shelley. But how do we know that Shelley should be credited with the idea in the beginning? By way of answer we may observe that *The Hours* is a typical Shelley conception. Then, too, we have Nutter's engraving (*Fig. 3*) published in 1788, portraying three similar figures and entitled *The Hours*. This undoubtedly is from one of Shelley's early renderings of the theme. But to go back even further, we may point to Figure 4, an illustration from a pen drawing by Shelley, which is most probably that artist's initial approach to his finished production. These different versions show how the composition was developed; first, as a rough drawing, which, judging from the inscription at the bottom, was to be used as a companion for *Diana*, and was to be carried out in either oil or miniature, we may assume in response to an order from some publisher. It is my surmise that, having finished his sketch, Shelley next painted a miniature for the Nutter engraving (I am told that a miniature like this is to be seen in the Walter's Gallery, Baltimore), and subsequently produced the miniature now in the Metropolitan Museum of Art.

That Malbone was acquainted with the work of Shelley, and probably with Shelley himself, is suggested by a letter that he wrote to Charles Fraser, the miniature painter of Charleston, South Carolina. In it he says: "Amongst miniature painters, I think Mr. Shelly [*sic*] and Mr. Cosway the best. . . . I am painting one now which I shall bring with me. It is 'The Hours; the past, present, and the coming.'" On this subject, Mr. Fraser observes: "He informed me that the idea was suggested to him

by one of Shelly's [*sic*] that he had seen, although I always understood the composition to be Malbone's." Mrs. Whitehorne (Malbone's sister) says, "I have heard him say that he selected two figures (and don't recollect from where they were taken), added a third, grouped them, and designed 'The Hours.'" (See Dunlap, *History of the Arts of Design*, 1918, Vol. II, p. 142.) These quotations assure us that Malbone had seen Shelley's *Hours* and had borrowed two of its figures. In the light of our present knowledge, we must admit that Malbone simply took the whole composition and made what improvements he could, which were slight. A writer in the *Analectic Magazine* for September, 1815, says of Malbone's picture: "This was taken from the 'Hours' of Mrs. Cosway, but with many and very material variations." Which merely goes to show how inaccurate a writer may often be, without half trying.

As a matter of fact, Malbone, both before and after his visit to Europe in 1801, painted practically nothing but portraits. Imaginative, fanciful groups were entirely out of his line. We need not be surprised, therefore, that no evidence exists to indicate that he ever did originate any such composition. But he was a remarkable copyist, with an unerring instinct for arrangement. There can be no question that his miniature of *The Hours* is a direct transcript from Shelley's original in the Metropolitan Museum. Yet it is an improvement upon the latter, not only in placement, but in character.

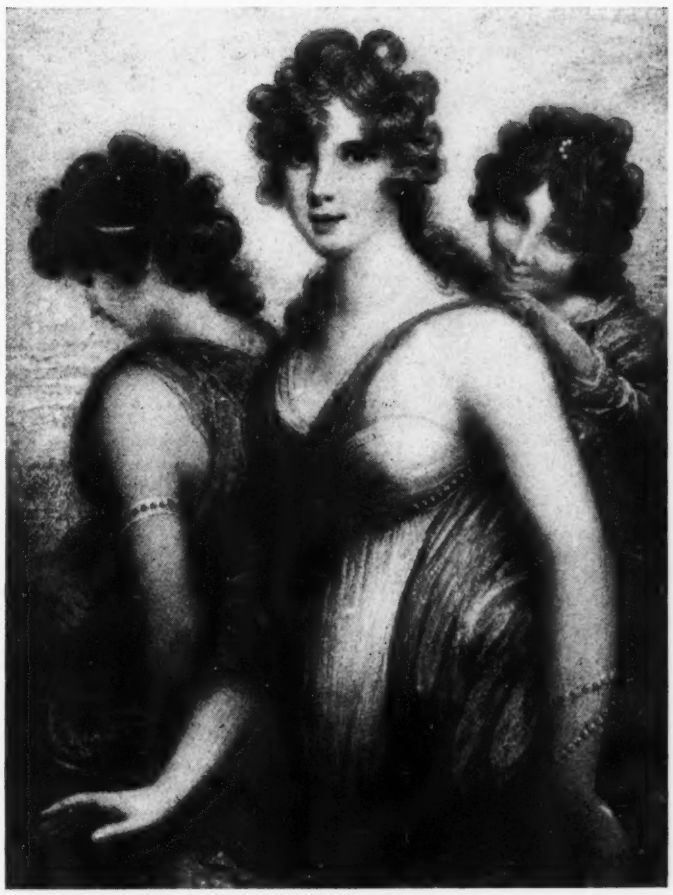


Fig. 2 — "The Hours"
Painted by Samuel Shelley, the original that inspired Malbone's miniature pictured in Figure 1. *Size: 4¼ by 5½ inches.*
From the Metropolitan Museum of Art

So fresh discovery has at length settled a question that for more than a century has troubled the critics and historians of art.

Note. Samuel Shelley was an English artist, born about 1750 in Whitechapel. He is said to have trained himself by copying the works of Reynolds. In 1780 he portrayed the Duke of Marlborough and family. He devoted much attention to female figures treated allegorically. For example, *Psyche*, *Cupid*, *Cupid Solicits New Wings*, *Chastity*, and *Two Nymphs* are characteristic subjects. The Water-Colour Society was formed at his home. He died in 1808. — *R. P. T.*

Fig. 3 — "The Hours"
From Nutter's engraving, published by Charles Taylor, London, 1788, after an original by Shelley from which he developed the miniature of Figure 2

Fig. 4 — "The Hours"
From a drawing by Samuel Shelley, probably embodying the idea later carried out in Figure 2.
From the collection of A. C. Detweiler

Fig. 1 — My Favorite Pony
(*Pennsylvania German*)
Showing the characteristic border with its varicolored stripes and general irregularity of outline.
From the collection of Mrs. J. Carter Shyrock

A Note on the Geography of Hooked Rugs

By John Ramsay

THERE is an enormous diversity in the quality and artistic value of the hooked rugs found today. Those wrought by the slow and careful hands of our grandmothers are, naturally, superior to most of the modern specimens; but even the old ones differ in various parts of America. The rugs from Nova Scotia, other parts of Canada, and Maine are probably the finest, while those from other sections of New England are also good. Rugs made in Pennsylvania and in the South are so much coarser in material, workmanship, and design than their Northern analogues as hardly to stand comparison with the latter.

No early record exists concerning the manufacture or use of the hooked rug in Pennsylvania, nor are Pennsylvania rugs included in such important collections of the native arts and crafts as that now installed in the Pennsylvania Museum. Yet they are owned in many of the oldest houses, where they may have been in use for a long period of time. These Pennsylvania rugs are generally small, and consist of any available material loosely hooked through burlap or even old sacking. Their virtually unsorted fabric contains a large percentage of cotton, which is always hard and harsh, fades quickly, and does not stand washing. Occasional rugs have been found with hemp, or even rope, hooked into the background. Others are worked with unspun sheep's wool, tufts of which have been pulled out and drawn through the burlap. Rugs thus made are very thick and soft, and the best of the Pennsylvania product, but they are not durable — though, indeed, all the other types are relatively short-lived.

While Pennsylvania hooked rugs are unquestionably crude, and could seldom or never be placed — like the finer Northern ones — in formal rooms, they nevertheless have a definite charm, and many of the designs are fascinating. Both drawing and coloring display the naïve formalism characteristic alike of primitive decoration and of the ultra-sophisticated modern art. Flowers and foliage are very stiff and flat, and simple geometric designs also occur. The scenic and animal rugs exercise the strongest appeal, particularly since no two are ever the same. Barnyard scenes, "Noah's Ark" effects, horses, cows, dogs, cats, and fowls are pictured on these rugs. One old farmer's wife, while showing me her designs, remarked, "I just look out the window and draw what I see." Sometimes, too, the pet dog or cat of the family has been laid squirming on the burlap foundation of a rug and held while its outline was drawn to be perpetuated by the industrious hook.

Most of the traditional and typical Pennsylvania German designs are repeated in the hooked rugs of the locality. The favorite tulip, the lily, and the fuchsia, as well as the rose, the peacock, and the dove, are frequently encountered, while a flowering tree, reminiscent of the age-old tree of life as it appears on important dowry chests, is also popular. The coloring is raw and often glaring, but rarely permanent, so that even the most clamorous notes are in time reduced to a whisper.

These rugs are come upon through the Pennsylvania German country, which includes central and southern Pennsylvania, western Maryland, and Virginia. The women of North Carolina and Tennessee make a similar type; but possibly they have begun to do so only within recent times. On the other hand, one small area in western Maryland produces a quite distinct type of hooked rug. This territory was sparsely settled until, about 1835, came the discovery of coal and iron deposits, the development of which attracted European immigrants in considerable numbers.

The town of Lonaconing, in the Georges Creek valley, became the home of several families of Scotch miners, who had sailed first to Nova Scotia, and a few years later had moved to the Maryland coal fields. They found Maryland so attractive that many of their friends and relatives, both from Nova Scotia and from the "Old Country," followed them. The first settlers arrived about 1840, and, during the next fifty years, their numbers were greatly augmented. Lonaconing became, in many respects, a transplanted Scottish town — clean, prosperous, and God-fearing. The present citizens are two and three generations removed from Scottish birth, but still reveal a clear Scottish burr in their speech, in spite of the years away from the home country.

The women of the community

Fig. 2 — Our Pet Cat
(*Pennsylvania German*)
An actual portrait, though quite evidently not made by drawing around a live model.
From the collection of Mrs. J. Carter Shyrock

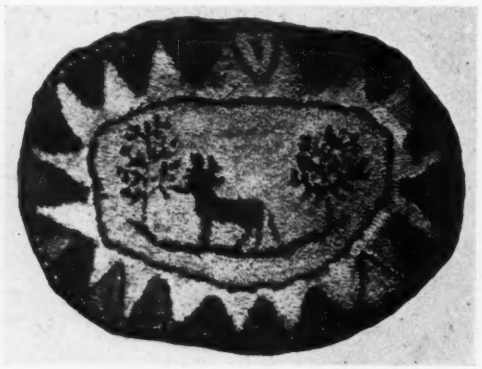


Fig. 3 — Deer in the Woods
(*Pennsylvania German*)
Obviously by an artist unfamiliar with the subject, as the deer is provided with a horse's tail.
From the collection of Mrs. J. Carter Shyrock

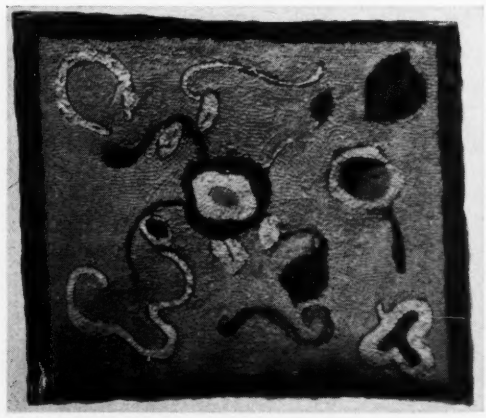


Fig. 4 — Good Luck all Around
(*Pennsylvania German*)
Called a "charm" rug. Faintly resembling some Canadian arrangements.
From the collection of Mrs. J. Carter Shyrock

Fig. 5 — Roses and Bleeding-Hearts
A traditional, formal flower and scroll design. The only illustrated example of the finely wrought rugs made in Maryland by women of Scottish descent. *From the author's collection*

have always hooked rugs, which are entirely unlike those from the surrounding farm regions. Being closely wrought of woolen materials in conventional flower and scroll designs, they resemble the Canadian and New England rugs. Their makers prefer linen toweling as a foundation — probably as a substitute for the early hand-woven material — and are very careful to work their patterns only in woolen fabrics, cut into thin strips. The result is a rug of fine texture, which, with proper care, wears for many years. Unfortunately, however, the price of cleanliness in a coal mining country is constant scrubbing, treatment that even the best of hooked rugs cannot long endure. Hence old specimens from the Lonaconing district are scarce.

The designs found on these rugs are familiar to every collector — scrolls around a floreate central field or combined with flower forms. Autumn leaves in well calculated shadings, sometimes with naturalistic brown logs, roses, occasional thistles, and other flowers of vague species, are used over and over. The scrolled frames or borders are unusually graceful, and now and then, as in the "feather" or cactus scrolls, make up the whole pattern. The animal designs are ambitious and include couchant lions, dogs, and horses' heads, perhaps derived from popular engravings. Geometrical forms, particularly the chain, shell, and block designs, are always employed to utilize an accumulation of odds and ends of material.

When new, the coloring of these rugs is occasionally excellent, but frequently unsuccessful. Backgrounds are usually dark, black being a favorite; but nearly any color, or even white, may be found. The wide border stands out against the centre, and the almost invariable scrolls show still another hue, with a narrow, contrasting edge. When gay flowers or autumn leaves are added, the number of colors becomes so great that clashes are difficult to avoid. The flowers and leaves are shaded, more or less skilfully, so that the resources of a limited palette are strained to the utmost. Yet, faded by use and sunlight, attractive soft tones result, which harmonize with the scheme of any interior.

There is generally one woman in each neighborhood who "draws off" patterns for her less gifted sisters. She works free-hand on the foundation material, either employing original combinations of the traditional motives, or following some well-known and particularly successful design. Thus the products of any one neighborhood tend to be similar, though duplicates do not often occur. Some modern spirits buy stock designs, but since the latter are stamped on burlap, rugs made with their aid are considered inferior to those hooked on toweling.

Fig. 6 — The Flower Vase (*Pennsylvania German*)
A conventional pattern quite obviously inspired by a painted dowry chest. The scroll border was also suggested by a popular Pennsylvania motive. *From the author's collection*

Naturally enough, the art of hooking has been learned by many women who cannot claim Scottish descent. A number of Welsh settlers came to the Georges Creek valley, and the women of this blood have taken the hooked rug to their hearts, so that their work is, on the average, as good as that of the Scotch. Others have also learned the Scottish technique; and, in consequence, really fine rugs may still be discovered in this valley. It is less than five miles away that the women make hooked rugs of the looser and coarser Pennsylvania type, with no sign of the Scottish influence.

The preceding scattered observations do not throw any light on the origin of the hooked rug. However, the coming of Scottish settlers

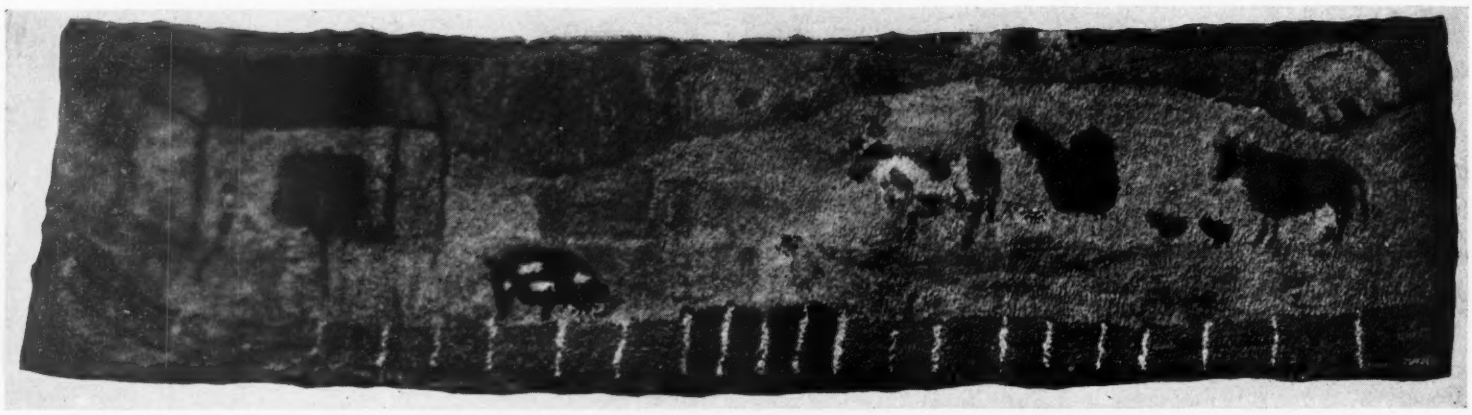


Fig. 7 — AMERICAN FARMYARD (*Pennsylvania German*)
A view from the maker's window. This design displays unusual attention to detail, and the common indifference to perspective.
From the collection of Mrs. J. Carter Shyrock

from Nova Scotia to Lonaconing, and the similarity of their rugs in both design and technique to those still made in the North, indicate that the art of hooking was practiced in Canada, at any rate, before 1840. But why the farm women of the Pennsylvania German country make rugs of an entirely different type, and where and when they learned to make them, are still unanswered questions.

Note. In the preceding discussion, Mr. Ramsay, quite unconsciously, and hence the more impressively, offers important evidence to support the theories concerning the origin of American hooked rugs advanced in W. W. Kent's recent book *The Hooked Rug.* Mr. Kent believes that the technique of hooking wool through the meshes of a loosely-woven ground material originated in the Scandinavian peninsula, whence it was conveyed to Scotland, and, in turn, to the Canadian provinces. Here, apparently, it took root, flourished, and spread far and wide.

Mr. Kent's explanation is based largely on information derived from long correspondence with foreign sources, and on his discovery of analogies between Scottish methods of hooking and those later employed in this country. Mr. Ramsay's account of the Nova Scotia migration to Maryland in the 1840's and the concurrent appearance of carefully made hooked rugs in the districts settled by the Canadian newcomers is fresh testimony that deserves to be emphasized. — *The Editor.*

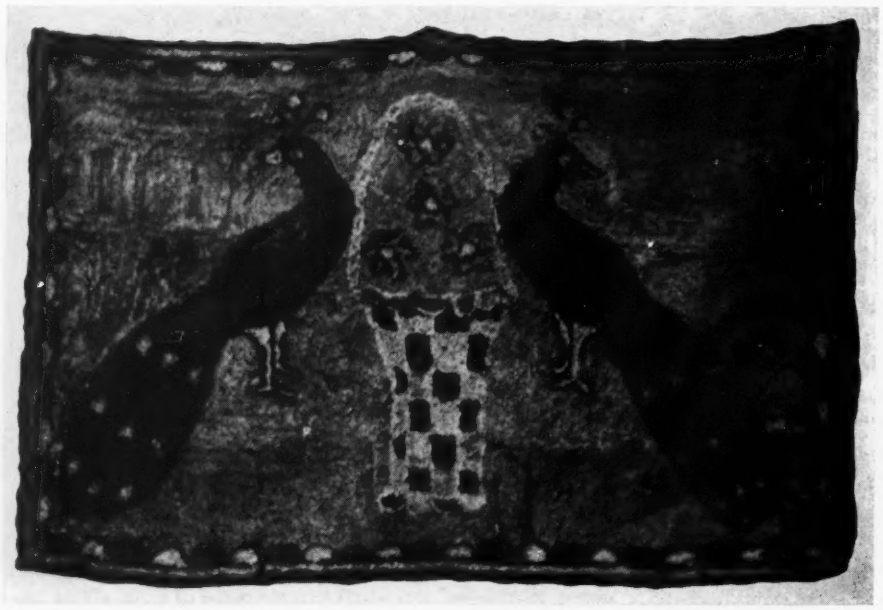


Fig. 8 — PEACOCKS (*Pennsylvania German*)
Showing one of the most popular Pennsylvania German motives. Peacocks recur again and again on household goods of the vicinity — from spatterware to bed quilts.
From the author's collection

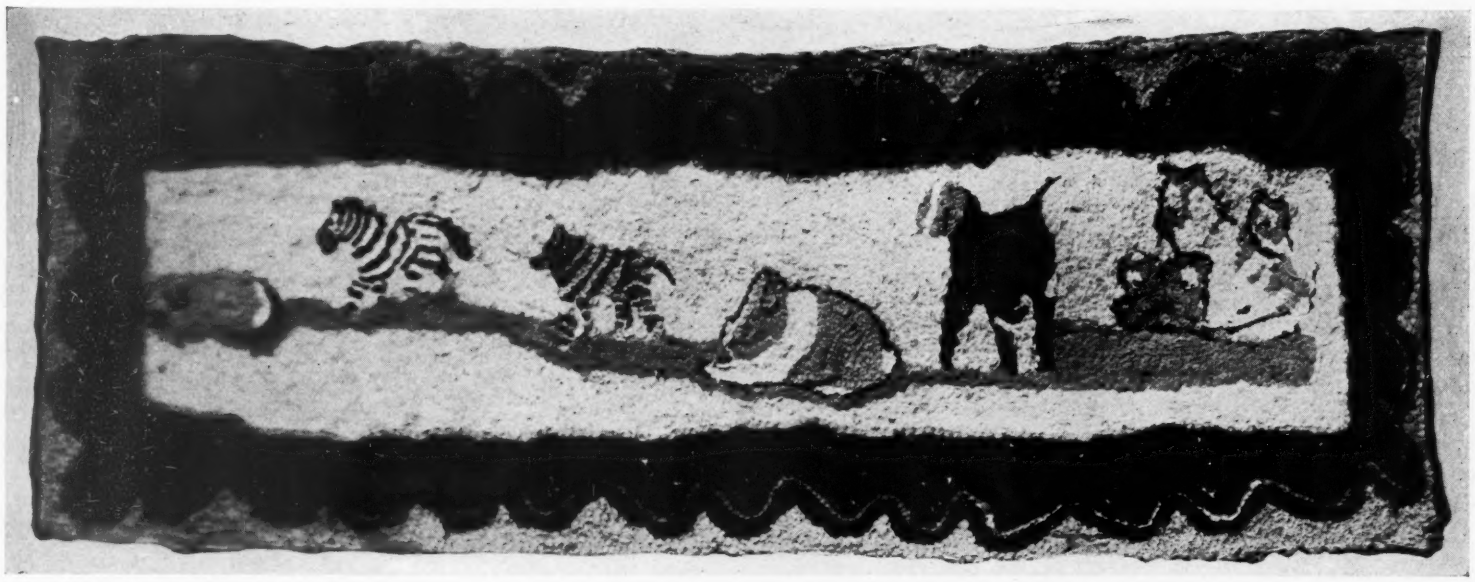


Fig. 9 — OUR PETS (*Pennsylvania German*)
Apparently this artist's family was particularly fond of two rabbits, two tiger kittens, a terrier, and a group of shepherd dogs.
From the collection of Mrs. J. Carter Shyrock

Shop Talk

By BONDOME

JOHN WANAMAKER'S antique department must be credited with achieving a somewhat sensational *coup* in gathering the important collection of early American furniture that it is now exhibiting in its fourth floor galleries at Broadway and Ninth Street, New York. As I understand the situation, the pieces on display were accumulated during the spring and summer from a variety of sources, their selection, in each instance, being governed by a careful regard for merit on the one hand, and for lack of previous contact with the market place on the other. A goodly number of them are further distinguished by label or pedigree, or by evidence of notable authorship. To all intents and purposes, therefore, they are to be viewed as fresh discoveries and hence deserving of special consideration and independent study. Their examination, I may add, has been facilitated by the preparation of a well illustrated descriptive catalogue, and, in addition, by the very complete labeling of each object. Such careful attention to the requirements of the visiting public is deserving of admiration, whether or not one agrees at all points with the historical and critical notes supplied. One slip that I observed in the catalogue, where John Townsend is mentioned as the son-in-law of John Goddard, might, unless corrected, occasion some confusion. As a matter of fact, the two men were cousins-in-law, Goddard having married Hannah, daughter of Job Townsend and niece of Christopher, who, himself a cabinetmaker, was John Townsend's father. If I were casting about for an attribution for the massive cherry desk that is Number 23 in the Wanamaker catalogue, I should suggest John Townsend, in his Middletown period, as a fairly satisfactory claimant. This desk is a fine specimen; but it is of cherry, a wood that one is hardly inclined to associate with Goddard; and its design, while obviously that of the Newport school, somehow lacks Goddard's characteristic compactness of form and brilliancy of execution — qualities adequately exemplified in the block-front kneehole desk (Number 9 in the catalogue) considered by many the prize of the collection.

Of John Townsend's personal touch we are beginning to have a fairly definite notion, by virtue of various items bearing his label that have turned up within the past few years. Hence there can be no good reason for questioning his authorship in the case of two early items in the Wanamaker collection, Numbers 2 and 4. The first of these is a really exquisite mahogany tea table with squared fluted legs and a widely overhanging top. The other is far more robust in conception and handling, so much so as to suggest that it was intended to stand in a dining room rather than a boudoir. If I am correct in this notion, the piece may be accepted as one of those rare American items, a Chippendale serving board. And, again, instead of assigning it to 1780, and viewing it as evidence of its maker's growing submission to the Hepplewhite influence, I should place it quite as early as the tea table, perhaps even a trifle earlier. On the whole, this serving board is, to me, one of the most appealing objects in the collection, though I realize that its simple and rugged masculinity will receive less general approbation than is accorded to the feminine elegancies achieved in a later era (*Fig. 3*).

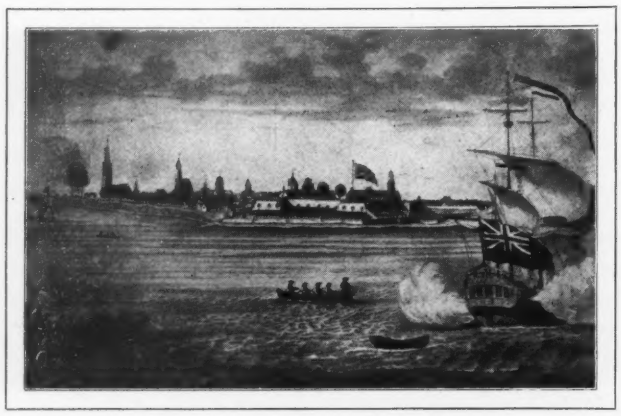
For the perfection of this feminine quality we must turn to a bit of furniture from another school of cabinetmakers, Seymour's Boston-made tambour secretary (Number 7 in the catalogue). Here again there is no reason for querying the attribution. In size, proportion, choice of woods, and major elements of design, the Wanamaker piece almost duplicates, and quite equals, the labeled secretary (Flayderman catalogue No. 451) that brought $30,000 at the American Art Association Galleries last January. The present example shows slightly different pilasters flanking the cupboard; and its tambour work is in strips of alternating tone, instead of carrying a decoration of inlaid swags. But it has the same type of delightful Battersea drawer pulls that graced the Flayderman piece, and it seems to be in similarly pristine condition. At a fraction of the price brought by its labeled analogue, it should not long await a purchaser (*Fig. 2*).

Fig. 1 — BUTLER'S SIDEBOARD WITH SURMOUNTING CHINA CABINET (*c. 1800*)
An excellent representative of a rare type of American furniture. Doubtless by Edmund Johnson of Salem.
From the John Wanamaker collection

And speaking of prices, it is pleasant to observe, in passing, that the values placed on the collection under discussion indicate no over-capitalizing of the figures obtained at the important auctions of the year. Apparently they represent a measured merchandising profit, without any special premium for rarity, pedigree, or label. This is evident, not only in the instance of the Seymour secretary, but in that of an item described in the catalogue (Number 21) as a mahogany breakfront bookcase of about the year 1800 (*Fig. 1*). It is a worthy representative of an extremely rare type of American furniture. Lockwood calls a somewhat similar but less desirable piece (Figure 215 of *Colonial Furniture in America*) a sideboard with china closet and desk drawers, which I believe to be the most satisfactory designation for an object of this kind. A labeled sideboard-cabinet by Edmund Johnson of Salem, which is illustrated on page 376 of the same volume, is so markedly similar to the Wanamaker specimen as to compel recognition of an identical New England source, despite the faint Southern flavor of the latter.

But perhaps the most exciting section of the Wanamaker display is that devoted to a number of works attributed to Samuel McIntire of Salem. Whether this is the largest single group of reputed McIntire furniture on record, I do

Famous Old American Town Views



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not know. But it is doubtless the most inclusive in its scope, and hence affords an exceptional opportunity for the student to make direct comparisons and to wrestle with consequent problems. In general throughout this group, the use of a star-shaped steel punch to granulate the flat background of carving seems to have been accepted as *prima facie* evidence of Samuel's handiwork. On this basis several Chippendale chairs, which, except for this punching, would normally be credited to the period 1760–1770, together with other pieces that, save for the same decorative feature, would be assigned to the 1810–1820 decade, are all attributed more or less definitely to the one versatile master.

Fig. 2 — TAMBOUR SECRETARY IN MAHOGANY AND SATINWOOD (*c. 1790*)
Safely ascribed to John Seymour and Son of Boston; comparable with labeled desk Number 451 in the catalogue of the Philip Flayderman sale.
From the John Wanamaker collection

The obvious question raised by this procedure is whether the employment of a purely mechanical device may be relied upon as a trustworthy certificate of authorship. I doubt it. A tool and some special trick of its utilization may be passed on from father to son, or from master to apprentice; it may even be duplicated by imitators. There is nothing autographic about its imprint, as there is about an individual peculiarity of design or characteristic of carving. Evidence of its use may, under certain circumstances, indicate a local relationship among the pieces that reveal it. Further it may be given weight as corroborating other more specific indices of personal manipulation. As a sole or even a primary index of the work of one craftsman it should be viewed with extreme caution.

We still possess very little historically reliable information concerning Samuel McIntire and his accomplishments. The void will not be filled until Fiske Kimball has completed his series of articles now appearing in ANTIQUES. They represent several years of documentary research and exhaustive technical examination, whose results it would be foolish for me to anticipate, even if I could. Nevertheless, it seems safe to suggest that, in so far as the star punch mark may be demonstrably confined to furniture from a restricted district, it were better to consider it a local rather than a personal manifestation. McIntire may, not impossibly, have derived it from his father or his master, and have carried it over into his own work as about the only pre-Revolutionary decorative motive applicable to the new styles that came into vogue with the establishment of the young Republic. By the same sign, he may well have passed it on to his son Samuel Field McIntire, who, though lacking

Sheraton Style Sofa in mahogany, with panels of crotch satinwood. Copied by Danersk from a New England original of the early Federal period, 1790–1800. A precisely similar original was one of the features of the Girl Scouts' Loan Exhibition in New York during the fall of 1929. The catalogue of that exhibit calls special attention to the satinwood banding of the legs as an unusual decorative motive.

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Those who wish to learn more about Danersk furniture and what it stands for are invited to visit our showrooms. Meanwhile, write to our Dept. M for a copy of a recently prepared booklet, *How to Know Good Furniture*. It contains useful information on the care as well as the choice of furniture, and will be forwarded on request.

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his father's skill, continued the family business for eight years after the death of his parent.

The adoption of some such hypothesis serves immediately to unify the Wanamaker group of McIntire things. It resolves an otherwise somewhat baffling assemblage into an explicable sequence of Salem furniture, extending from Samuel's pre-apprentice days, through his period of highest accomplishment, perhaps even to the time when, though the master himself had passed, his influence was still vital among his followers. Examined in this light, most of the various pieces shown fit neatly into acceptable chronological places, and thereby acquire the added value of a well-defined and reasonably secure position. Upon the possible exceptions I need not dwell.

With so wide a variety of stimulating illustrative material at hand, I find myself tempted to offer some relative estimate of the genius of Samuel McIntire and that of his distinguished New York contemporary Duncan Phyfe. But the time for such critical excursions is not ripe. Year by year informative data concerning early American cabinetmakers and their work are accumulating. Before very long it will be profitable to examine this material to the end of appraising the varied merits of the several Colonial schools of furniture design and their more notable exemplars. In the meantime, the opportunities for study afforded by associated displays such as that at Wanamaker's should not be neglected. If they give rise to divergent opinions, so much the better for the development of sound knowledge and independent perception.

Possibly in this review I have overemphasized certain aspects of the exhibit at the expense of others. I should, for example, say a word concerning an attractive chest of drawers carrying the label of Joseph Rawson and Son of Providence — a piece that bears testimony to the skill of a maker concerning whom too little is known. And I might well ask help in solving the riddle of a fragmentary label adhering to the interior of a handsome little block-front desk of Boston provenance and pedigree. All that remains of this label are the letters E F apparently concluding the name of the maker. Who was he? Among other marked items, I should call attention to a large mahogany inlaid tea tray bearing the stamp of Stephen Badlam, who, to judge by his shop sign that was lent for the exhibit, carried on a looking-glass and cabinet-making shop in Boston during the closing years of the eighteenth century. A pair of andirons marked *Hunneman, Boston*, recalls an article published in ANTIQUES for June, 1930, which discloses some hitherto unknown information concerning one of Boston's most enterprising brassfounders of early days. But to pick out all the things in one way or another noteworthy from a list of over one hundred and fifty is quite impossible. I surmise that the exhibit will remain virtually unimpaired for a few weeks to come; for, thus far, purchasers have consented to

Fig. 3 — CHIPPENDALE SERVING TABLE (*c. 1760*)
A Newport item, attributed to John Townsend, whose labeled work it resembles in important details.
From the John Wanamaker collection

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Old English Mahogany Duncan Phyfe Revolving Drum Table. Pedestal base with reeded legs. Fitted with numerous small drawers; circa 1820.

Set of 12 Silver Entrée Plates, gadrooned borders. Made in London in 1814 by Paul Storr.

Pair of exquisite English Silver Candelabra. Made in London in 1744 by George Wicks, George II Period.

Set of 4 English Silver Candlesticks. Made in London in 1717 and 1718 by Richard Green and Mathew Cooper, George I Period.

William III Silver Tankard. Made in London in 1701 by Jonathan Gibbon.

Queen Anne Silver Tankard. Made in London in 1704; maker unknown.

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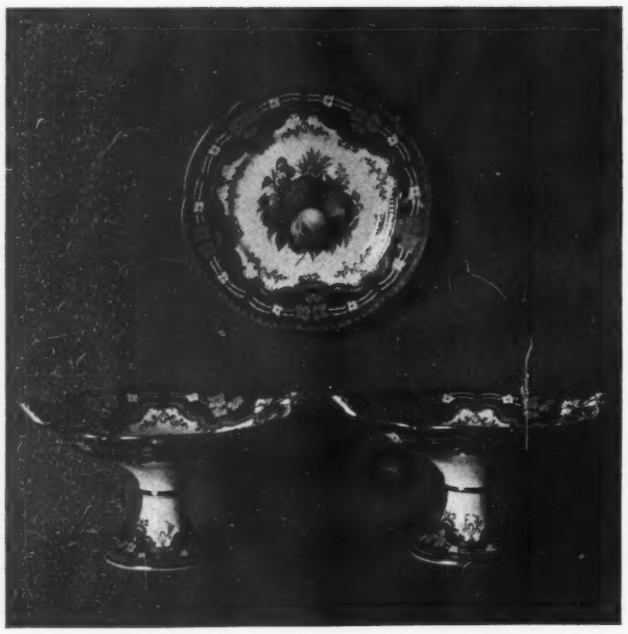

A very unusual service decorated with cobalt and buff border richly traced in gold, with assorted painted fruit centres.

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leave their acquisitions for future delivery. The limit of patience, however, is likely to be reached by Christmas time. I accordingly recommend early visits.

* * *

At the first announcement of the Spreckels and Béraudière sales at the American Art Association-Anderson Galleries I was inclined to wonder whether the proximity in date of these two noteworthy affairs would cause some conflict of interest. But having looked over the two great offerings, my doubts are set at rest. Each collection is, in its way, so individual as to prevent the interest in one from impairing the longings aroused by the other. The major emphasis of the Spreckels collection, for example, is upon French furniture and decorative objects, with a strong intermingling of Chinese porcelains, pottery, furniture, and ornamental lacquer. Paintings are more or less subsidiary, though architects and decorators will probably yearn over a set of marine views painted by Lacroix of Marseilles to serve as decorative wall panels. The Béraudière collection, on the other hand, while it includes much furniture and related objects of art, is exceptionally rich in paintings, which, quite aside from notable attributions supported by recognized authority, are in themselves obviously of the first water.

Adequate discussions of the Spreckels furniture would really necessitate the writing of a history of eighteenth-century French cabinet-making; for the range of dates is wide and the variety of examples extraordinary. But lest the potential buyer think the whole affair somewhat over his head, I have purposely selected for illustration a few items that combine rather obvious allure with considerable importance. Among these, the carved and lacquered Louis XV commode (*Fig. 4*) may be more momentous than its owners realized. In the inventory, it is described as Florentine, of the mid-eighteenth century. To me, however, despite some almost inescapable Italian touches, this piece seems to justify consideration in another category. In more ways than I have space here to indicate, it recalls the designs of François de Cuvilliés, who was busily engaged at the Bavarian court during the 1760's, and whose drawings were published in a long series of plates issued between 1738 and 1756. Examples of Bavarian furniture and architectural features based on Cuvilliés' schemes are illustrated in Part Two of the second volume of *Metropolitan Museum Studies*. They seem to afford at least reasonable ground for recognizing Munich influence in the Spreckels commode, even if the actual making was accomplished in Italy.

Two other agreeable objects, which should find their way pretty directly into some American dwelling in the French style, are a pair of wrought-iron chandeliers, now electrified (*Fig. 5*). In the midst of each of their baroque metal elaborations stands a stolid little Chinese figure of an immortal robed in blue enamel. And, again, because I know the difficulty

Fig. 4 — CARVED AND LACQUERED COMMODE (*Florentine?, eighteenth century*)
Except for certain decisively Italian features in the handiwork, suggestive of contemporary Munich furniture designed by the Bavarian court architect Cuvilliés.
From the Spreckels collection. Photograph by courtesy of the American Art Association-Anderson Galleries

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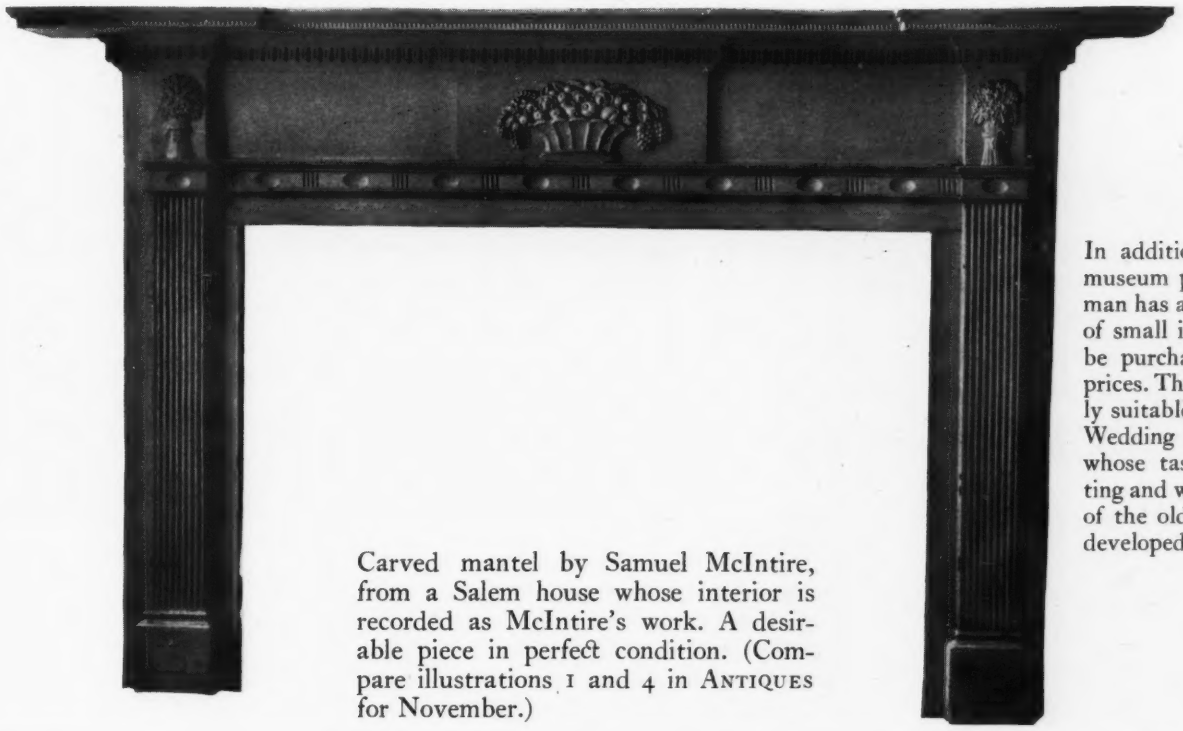

Carved mantel by Samuel McIntire, from a Salem house whose interior is recorded as McIntire's work. A desirable piece in perfect condition. (Compare illustrations 1 and 4 in ANTIQUES for November.)

In addition to his various museum pieces, Mr. Kaufman has acquired a number of small items, which may be purchased at moderate prices. These are particularly suitable for Holiday and Wedding Gifts to friends whose taste is discriminating and whose appreciation of the old and rare is well developed.

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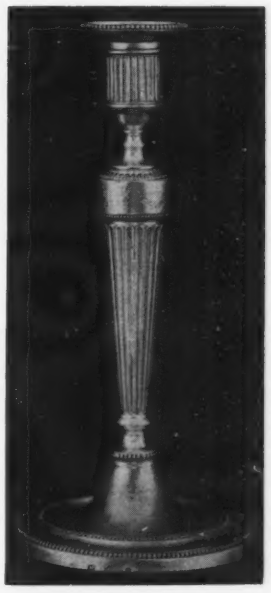
(*Left*) One of pair of George III sterling silver candlesticks, hall-marked for the year 1811, maker, John Roberts & Co. *Height, 12½ inches. Price, $155 the pair.*

(*Right*) One of pair of George III antique sterling silver candlesticks, hall-marked for the year 1790. *Height, 11 inches. Price, $160 the pair.*



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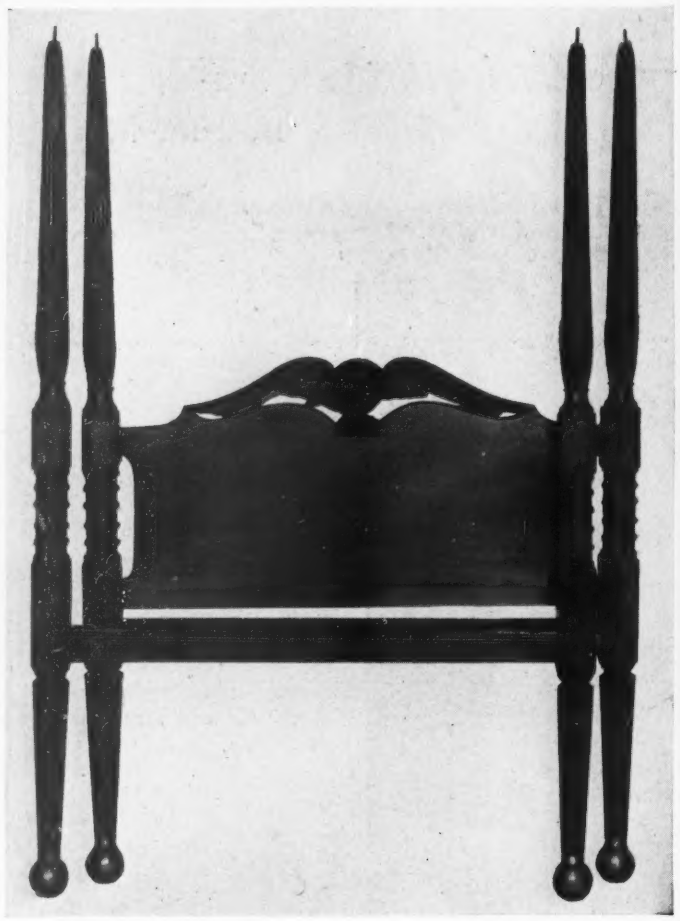

This wonderful bed is a Duncan Phyfe piece, of mahogany mellow with age and beautiful in color. The eagle is hand-carved, as well as the posts, which are also reeded and end in brass balls. A piece like this is very unusual and hard to find.

A Merry Christmas

from

The HOUSE *of* FLORIAN PAPP

ONCE again Christmas is here, and Florian Papp wishes you much happiness during this joyful season. He has been very busy collecting rare and unusual antiques in preparation for the many visitors who always call upon him at this time of the year, in quest of beautiful gifts for their friends and families. Among many attractive things he has bed-side tables and small stands in mahogany, maple, and cherry; armchairs and side chairs, single and in sets; maple and mahogany desks; pewter, Staffordshire figures, tea sets of old china, decorated and in lustre; samplers and silhouettes. All these things are old and reasonably priced, so as to come within reach of the buyer of moderate means.

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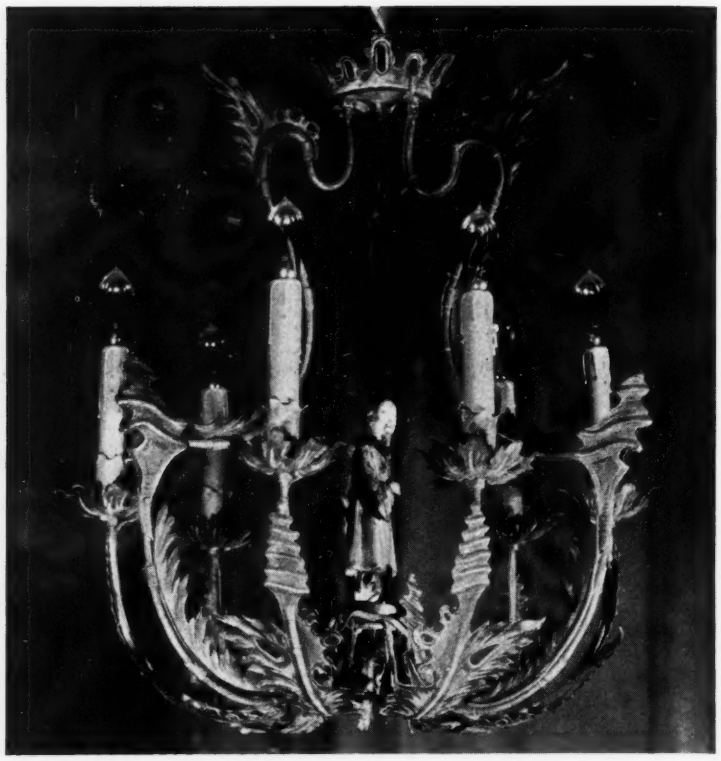

Fig. 5 — WROUGHT-IRON CHANDELIER (*French, c. 1740*)
One of a fascinating pair, each of which supports a Chinese enameled figure in its midst.
From the Spreckels collection. Photograph by courtesy of the American Art Association-Anderson Galleries

of finding such things, I have chosen to reproduce, from a wealth of far more elaborate items of other types, a Louis XVI dining table (*Fig. 6*). Capable of great extension with the aid of seven additional leaves, this table offers a practical appeal, which hardly needs to be intensified by considerations of splendidly wrought gilt-bronze mounts and an attribution to Riesener.

The character of a large collection is often revealed quite as clearly in the excellence of its bibelots as in the impressiveness of its monumental objects. The rare taste that pervades the Spreckels collection is thus well exemplified in a dainty gilt-bronze silk winder (*Fig. 7*) mounted on a tulipwood base — illustrated in the next column — and in various small gilt-bronze andirons. The catalogue, which pictures all the items I have discussed, and a hundred or more besides, constitutes a valuable reference volume whose acquisition I recommend even by those unable to visit the presale exhibit from November 29, and the subsequent sale December 5 and 6.

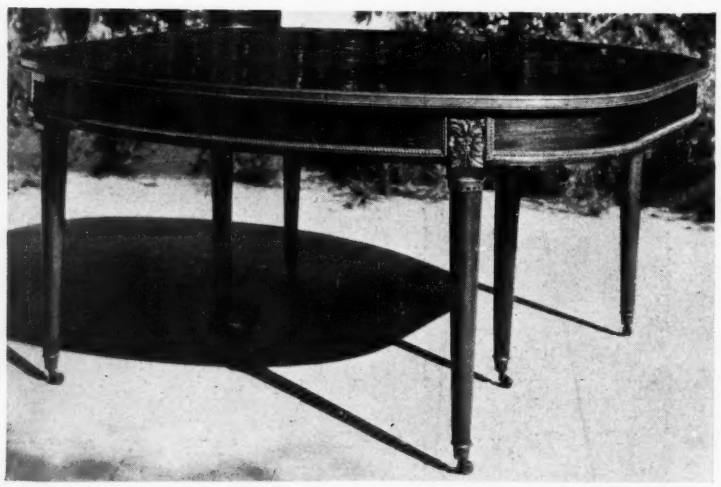

Fig. 6 — MAHOGANY DINING TABLE (*Louis XVI*)
French dining tables are hard to find. This specimen is therefore rare as a type, aside from the distinction of its design and the impeccable excellence of its metal mounts.
From the Spreckels collection. Photograph by courtesy of the American Art Association-Anderson Galleries

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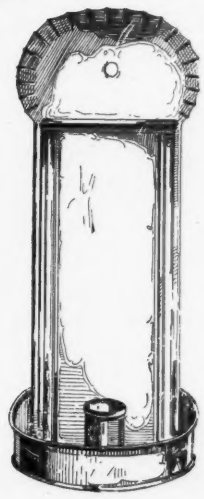
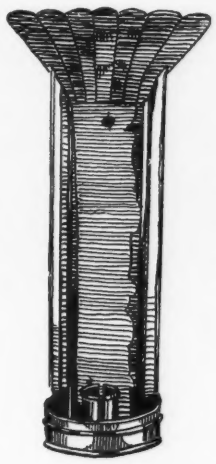


11010
(above)
11½ x 4 in.



11014
(at right)
15 in. high
4½ in. wide

Sconce No. 11010

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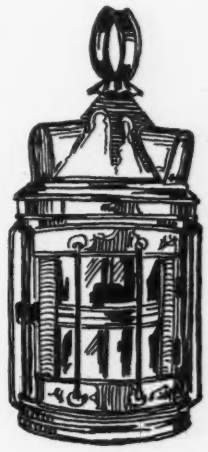

20002 (above)
11½ in. high, 5 in. wide

11083 (at left)
15 in. high, 6½ in. wide

I. SACK CABINET HARDWARE COMPANY

85 Charles Street, Boston *658 Lexington Avenue, New York*

The Boston Antique Shop

59 BEACON STREET , , , BOSTON, MASSACHUSETTS

Some fine old Table Lamps

Christmas Presents at Easy Prices

We offer the following desirable and genuine old pieces at these greatly reduced prices for the month of December:

Small three-drawer satinwood panel secretary with old set of brasses, $450.

Maple high-post rope-twist bed with old arch canopy frame, $250.

Chippendale mahogany serving table with original brasses, $200.

Taber banjo clock with inlaid front and original glasses, $550.

Hepplewhite swell-front inlaid bureau with bracket feet, fine original condition, $175.

Set of six mahogany Chippendale saddle-seat chairs, $550.

Convex mirror with eagle ornament, carved wood, original gilt, $185.

Six Hitchcock chairs put in fine condition, $135.

Pair of prism lamps with original prisms and globes, $100.

Pair of fine, old ball-top andirons, 17½ inches high, $45.

Block-front desk, claw-and-ball feet, in original condition with original brasses, $1200.00, or refinished, $1300. A rare old desk from Topsfield, Mass.

Pair of brass Astral, single-arm lamps, made in Boston about 1830. Original globes, electrified, $100.

Handsome straight-front mahogany inlaid sideboard — very unusual style, original condition, $175.

Hundreds of other fine things — Lustres, Hall Clocks, Picture Mirrors, Old Prints, Tea Sets, Barometers, etc.

Write us if you want something not listed. We may have it.

17th *and* 18th CENTURY ENGLISH FURNITURE

A corner of one of our rearranged and redecorated Boston galleries, showing rare little Sheraton table-desk with sliding fire screen, small Gainsborough armchair, Sheraton bow-front chest of drawers, exceptionally graceful Canterbury with reeded posts, decorative 18th century portrait of a man, and small and very perfect convex mirror with eagle.

Norman R.
ADAMS
Incorporated

Member of the British Antique Dealers' Association, Member of the Antique and Decorative Arts League, Inc.

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BOSTON

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& Unity Street
BRISTOL

10 Hans Road
Knightsbridge
LONDON

Fig. 7 — SILK WINDER (*Louis XV*)
A dainty domestic device upon which designer, bronze caster, and *ciseleur* have all lavished an infinitude of care.
From the Spreckels collection. Photograph by courtesy of the American Art Association-Anderson Galleries

The collection of the Comtesse de la Béraudière goes on display at the American Art Association-Anderson Galleries, December 6, and will be sold December 11, 12, and 13. It represents an extraordinary passion for accumulation, safeguarded by exceptional judgment and a sure instinct for the distinguished. I surmise that its array of paintings will stir up no end of excitement. Out of a long list of notable items I have space to picture just two, whose juxtaposition, however, seems somehow to emphasize the scope and variety of the collection as a whole. The first is a fifteenth-century *Pietà* (*Fig. 8*), long accepted as the work of that rare master, Dirk Bouts of Haarlem; the other, a self-portrait of Prud'hon — a sensitive and altogether charming delineation, as well as a singularly moving revelation of personality (*Fig. 9*). It will, I think, be wise to add the catalogue of the Béraudière collection, like that of the Spreckels gathering, to one's permanent reference library.

* * *

Already under way and continuing, I believe, until holiday time, is a special stock-reducing sale staged by the Import Antique Corporation at 485 Madison Avenue, New York. In course of uptown ramblings I drifted in to see what it was all about. The corporation's stock, as I examined it, seemed so large as to be a bit confusing to persons untrained in keeping their eyes closed to all but the more significant things. Hence a word of suggestion to folk who may be looking for Christmas presents that are somewhat apart from the common run. They will find among other things in the sale several handsome Chinese porcelain mugs (*Fig. 10*), one of them a huge European-market piece that falls clearly in the so-called "Lowestoft" category. Two others, decorated in underglaze blue, gain interest, the one from its pewter lid, the other from a

Fig. 8 — PIETÀ (*Netherlandish, fifteenth century*)
Generally accepted as by the hand of Dirk Bouts.
From the collection of the Comtesse de la Béraudière. Photograph by courtesy of the American Art Association-Anderson Galleries

HENRY H. JACOBS

ONE OF THE LARGEST IMPORTERS OF ENGLISH ANTIQUES IN NEW ENGLAND

Nearly thirty years have passed since we first opened our shop of antiques:—Decorators and dealers in every part of the country are familiar with the completeness and authenticity of our line. At our shop and warehouse they find a veritable museum of beauty. Ten thousand square feet of space devoted exclusively to the display of Antiques. We have a large collection of antique furniture to suit every need and purpose.

EARLY ENGLISH, AMERICAN, AND VICTORIAN FURNITURE TO THE TRADE

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ITALIAN, SPANISH & FRENCH
ANTIQUES & DECORATIONS

This fifteenth-century, twelve-sided Bolognese table comes from the Collection of Peruzzi dei Medici, Florence. Made of walnut, its fine simple mouldings are representative of the best early Italian craftsmanship.

John Guidotti
of Florence

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EDWARD PRILL INC.

of Sheffield, England

44 WEST 48th STREET, NEW YORK

REPRESENTING N. BLOOM & SON, LONDON

A fine old George II Teakettle on lamp stand, made by John Swift, London, 1759, weighing 111 ounces.

The extreme rococo character of this rare piece is expressed in the numerous floral swags, delicate chasing, and Chinese ornamentation. This collection of English Silver, brought to this country by Mr. N. Bloom of London, is on view for the month of November.

Especially interested in Servicing Dealers and Decorators

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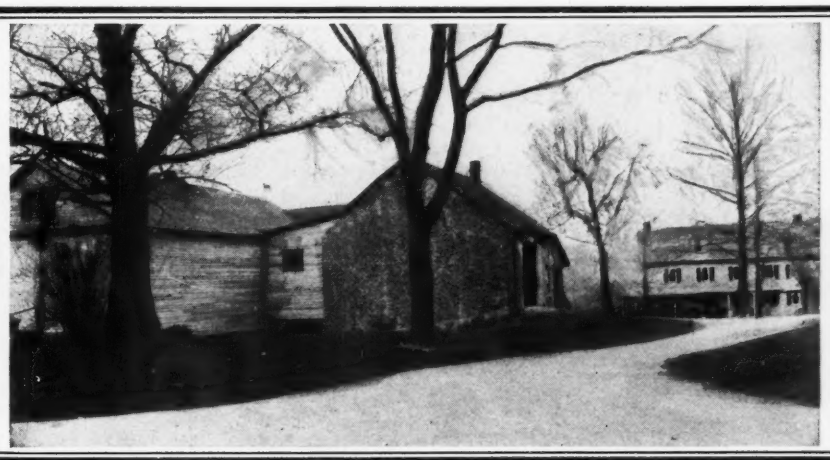
Prilward, New York



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A DOZEN LETTERS

WE CARRY ANTIQUES ONLY

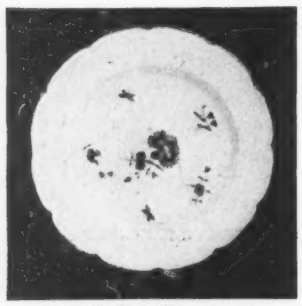
NO REPRODUCTIONS

Francis D. Brinton

Oermead Farm

WEST CHESTER PENNSYLVANIA

Rare Eighteenth Century China...



Set of 12 Chantilly soft paste Dinner Plates, scalloped edge, basket rim, decorated under the glaze with sprays of flowers in blue. Each plate bears the Chantilly mark. Period 1735–1740. Set, $400.

Old Sèvres Bowl decorated inside and out with oyster-shaped blue and gold stippled panels, enclosing large sprays of flowers in natural colors. It bears the mark of the celebrated painter — Ganeau. Year 1776. 10½ inches in diameter. Price, $350.

Set of 15 old Sèvres Dinner Plates, soft paste, year 1777, with scroll scalloped design in blue and large scattered bouquets of flowers in natural colors. Set, $600.

Set of 12 old Chantilly Dinner Plates, soft paste, beautifully painted with bouquets of flowers in natural colors. Each plate has the Chantilly mark in blue. Period 1735–1740. Set, $900.

Set of 24 old Tournay Dinner Plates, soft paste, Period 1751–1775. Decoration — quaint flower clusters, dragon flies, etc., under the glaze. Price for the 24 plates, $350

A delightful and rare old Mennecy statuette, *Figure of Musician* in soft paste. Year 1735. Plain white. Height 5 inches. Price, $125.

SÈVRES, Chantilly, Tournay, Mennecy — these are magic names to the connoisseur and collector of old china. To pick up a really fine specimen of any one of these types is an experience — but to collect such a splendid array of these and other rare old chinas, as you will find at Plummer's is, we think, an *achievement.*

Antiques are our hobby! We have given over our entire Third Floor to them and are constantly adding rare and unusual pieces, garnered from the highways and byways of England and the Continent.

Nothing delights us quite as much as showing these treasures to those who understand and appreciate them. We invite you to come and browse here at your leisure.

Wm. H. PLUMMER & Co. Ltd.

IMPORTERS OF

Modern and Antique China and Glass

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Near Fifth Avenue

NEW HAVEN, CONN.
954 Chapel Street

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Fig. 9 — SELF-PORTRAIT BY PIERRE PRUD'HON (*1758–1823*)
From the collection of the Comtesse de la Béraudière. Photograph by courtesy of the American Art Association-Anderson Galleries

similar addition in silver. The Import Corporation has a good deal of alluring Russian silver of the eighteenth century, together with items of Russian glass and porcelain. All of these things have an individuality quite their own. Worthy of special note, too, are a number of Russian colored-glass, marble, and gilt-metal girandoles with festoons of cut crystal prisms. These objects are in the late eighteenth-century taste and are strongly impregnated with French feeling. I find them quite charming, having fallen for them very thoroughly when I first saw several examples in the Old Russia collections in Boston. I am illustrating a fairly typical pair (*Fig. 11*). And if any of those who visit the sale in question have any suppressed desires for French Empire things, I advise taking a look at a small console table with decidedly well executed metal mounts.

* * *

An auction whose announcement is calculated to stir the imagination is that to be held Saturday, December 6, at Old Gray House, 142 Main Street, Chatham, New Jersey. It is for the purpose of disposing of Miss Grace Hamblen's collection, which was gathered, so the statement goes, "during twenty-five years from Kentucky to Quebec." Such a varied locality opens interesting possibilities, particularly as the offering ranges from glass and metal ware to hooked rugs and furniture.

* * *

In London you must first seek the way to Piccadilly, and follow that enlivening thoroughfare until you come to Duke Street. Thence it is but

Fig. 10—CHINESE PORCELAIN MUGS (*late eighteenth and early nineteenth centuries*)
Two have European mounts, one in silver, the other in pewter. The large item, in the "Lowestoft" category, has a Continental inscription.
From the Import Antique collection

Especially interesting items this month:

¶ A nine-inch jug bearing the impressed mark of *C. Crolius*, New York.

An alphabet plate picturing in sepia an early baseball game. The title, *Baseball — Running to First Base*.

¶ A pair of Currier & Ives prints — *The Fruits of Temperance* and *The Fruits of Intemperance*. There are many other fine prints, including *Maple Sugaring* and *Gold Mining in California*.

¶ There is the usual large stock of late pressed glass in the better-known patterns in both clear glass and colors. Ask for the pattern you want.

¶ There are quilts and coverlets, old candlestands, corner cupboards, hutch tables, and tavern tables. There is shell and seaweed majolica, and several other of the better patterns.

Washington and His Cabinet, Currier & Ives.
Hillside Pastures — Sheep, Currier & Ives. Medium folio.
The Great Fire at St. John, N. B., June 20, 1877, Currier & Ives.
Home Sweet Home, Currier & Ives.
American Homestead, Summer, Currier & Ives.
The Bridge at the Outlet, Lake Memphremagog, Currier & Ives.
Woodlands in Winter, Currier & Ives.
A Squall off Cape Horn, Currier & Ives.
The Thatched Cottage, Currier & Ives.
Midnight Race on the Mississippi, Currier & Ives.
Falls of Niagara, From Clifton House, N. Currier.
Burning of the Steamship "Austria," Currier & Ives.
The Great Fight, Tom Hyer & Yankee Sullivan for $10,000. Large folio, James Baillie.
Genl. Andrew Jackson, the Hero of New Orleans, N. Currier.
Fording the River, N. Currier. Medium folio.
The Miller's Home, Currier & Ives.

These selections from a stock of one thousand prints at

The REED MANSION
Waldoboro, Maine
Please write us your wants
WARREN WESTON CREAMER

What finer Christmas gift could there be for a real lover of antiques than a superb tall case clock? It will remind the recipient of the giver every hour of every day throughout the year.

This fine example of the style is by KENNEDY MILER, ELIZ. TOWN, and the case shows the heights of craftsmanship of which the Jersey cabinetmakers were capable in the days of the young Republic. The case and the excellent brass works have come down through the years absolutely untouched, even the door glass being original.

For those whose ideas are not so large, the state of development of my small daughter makes it imperative for me to sell my china before she gets it. There are some bargains in silver resist, silver lustre, and pink lustre.

GEORGE BATTEN
Nassau Street and Evelyn Place
PRINCETON, NEW JERSEY
Telephone: 846

CATHERINE'S TEA HOUSE *invites you to Lunch or Dine and inspect an attractive collection of Antiques in the small quaint houses from High Street, Sesqui-Centennial, and the old-fashioned barn*

Black and White Glass, Slipware, Fine China, Sandwich Lamps, Plaster Miniatures, Chalk Figures, Mirrors, Windsor Chairs, Settees, Tables, Cupboards, Schimmel Toys, Iron Candlesticks, Painted Tin, Pictures, and Chest.

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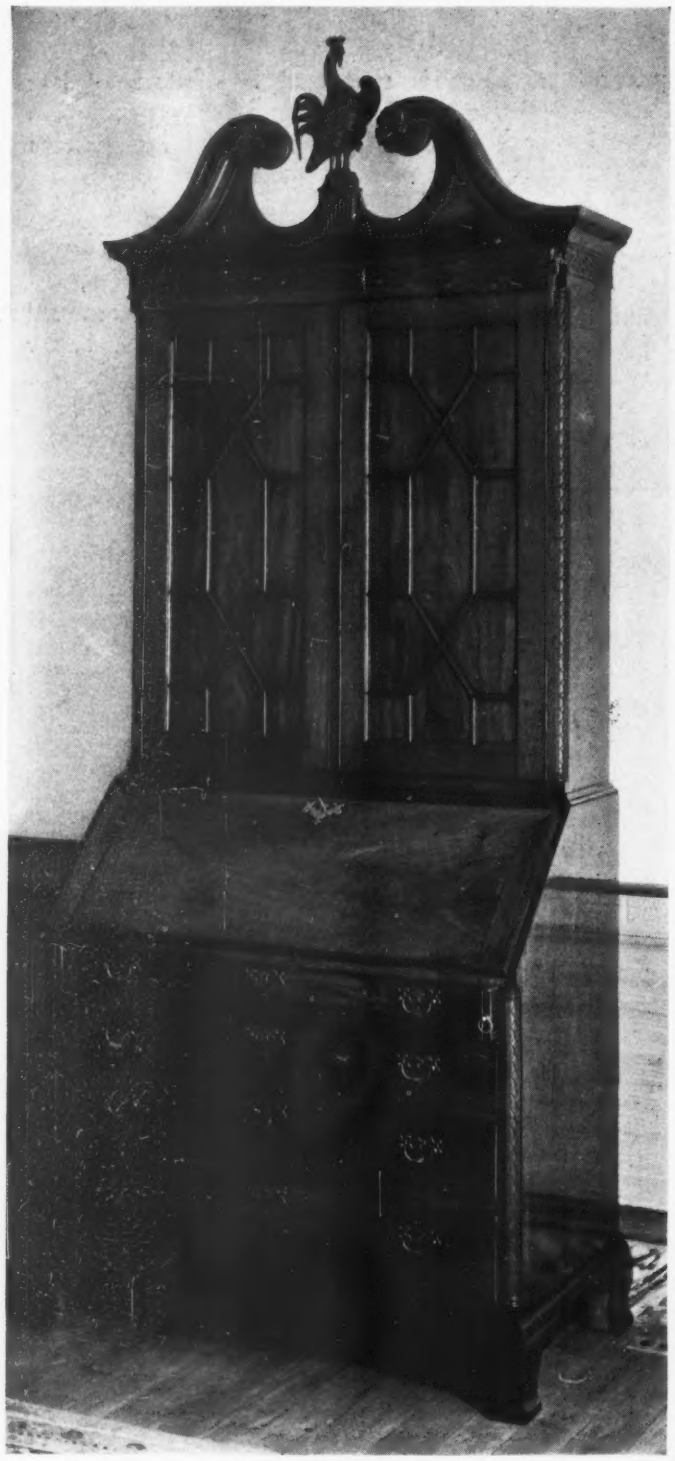

The most pleasing secretary that I have ever owned. Of Philadelphia origin. Circa 1780

One of the finest stocks of antiques in Pennsylvania

JOE KINDIG, JR.

243 East Market Street 304 West Market Street

York, Pennsylvania

Fig. 11 — PAIR OF RUSSIAN GIRANDOLES (*style, Louis XVI*)
Colored-glass vases supporting crystal obelisks, from which depend festoons of crystals. Marble bases and gilt mounts.
From the Import Antique collection

a few steps to Mason's Yard, which you enter through an archway, to find yourself in a paved court, where someone is likely to be grooming an automobile or two. Dive across the court, clamber up narrow stairs until you fall from exhaustion, and, if your aim is good, you will tumble directly into Hidden Treasure, where English politeness will promptly revive you with a cup of tea or a glass of sherry. A good many American dealers and collectors have made that desperate ascent during the past few years, and have not been sorry.

Nevertheless, some of them will be relieved to learn that Mrs. Stewart Campbell, presiding genius of Hidden Treasure, is bringing a good-sized shipment of antiques to New York and will show them during December at the Manhattan Storage Company, Fifty-Second Street and Seventh Avenue. I do not know the floor number; but an elevator is guaranteed.

* * *

When I am asked concerning English silver coffeepots for actual breakfast use, I usually recommend what, for want of a better name, I have dubbed the tankard type, made during the early years of the nineteenth century. Such pots are capacious vessels that radiate an air of comfort and hospitality really quite beyond the power of more attenuated, and more expensive, eighteenth-century pieces. Sometimes they are to be found as single specimens, sometimes wedded to a service; but they are not very common. Hence I am glad to illustrate (*Fig. 12*) an example (*London, 1820*) from the Louis Wine collection now on exhibit at the establishment of Guitel Montague, 579 Madison Avenue. The collection contains many far more distinguished items than this coffeepot and its attendant pieces. But it is usually worth while to call attention to attractive things that may escape notice rather than to those whose major significance will be immediately recognized.

* * *

Little is to be gained by a dreary recital of New York auction prices to date. A number of interesting sales have taken place, but a good

Fig. 12 — TEA AND COFFEE SERVICE (*London, 1820*)
An historic set, including a rather specially attractive type of coffeepot.
From the Louis Wine collection

Sarah Benham

42 W. 58
NEW YORK CITY
Telephone: Plaza 8350

Early American glass in many desirable patterns including Bellflower, Rose in Snow, Bayberry, Peacock Feather, Horn of Plenty, Lion, Vintage, Pineapple, Palm, and Maryland Pear. A complete tea set in Dewdrop. Canary glass includes Loop and Petal candlesticks, goblets, platters, etc.

ANTIQUE BELL PULLS BEAUTIFUL OLD QUILTS

76 pieces of Westward Ho glass, all perfect

FRENCH PROVINCIAL OCCASIONAL TABLE

Style
Louis XV

A decorative and convenient piece suitable for small books or bibelots

The Little House on the Farm, Inc.
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HIDDEN TREASURE

14c MASON'S YARD **DUKE STREET**

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Cable: Sutherpack, London

By the time this is in print HIDDEN TREASURE will have arrived from London, and Mrs. Campbell will have the following items, as well as many others, ready to show and to sell at the

Manhattan Storage Company's Rooms
Seventh Avenue at 52nd Street

A wonderful old carved Chippendale four-post bed with original carved cornice, in perfect condition.....$300

A fine old Queen Anne walnut cabinet tallboy with a surface that looks and feels like tortoise shell. Secret drawer.....$1000

One each of several fine old sets of chairs, the rest being ready to send from England. One set of six are pre-Chippendale, in walnut, of the same glorious patina as the above-mentioned cabinet. They have Spanish leather seats and claw-and-ball feet on cabriole legs. Having been expertised (or, as we say in England, *vetted*) by Langhorn of London, they were pronounced all original, exceptionally fine, and made not later than 1730.....$2500

An extremely interesting and rare double gateleg dining table of William and Mary period (*circa 1690*), all original and in fine condition. The most beautiful one I have ever seen.....$600

A number of attractive small candlestands, worktables, card tables, a grandfather clock made in Newport about 1770 ($300).

And then, of course, my whole collection of silhouettes, which includes labeled ones by Miers, Rosenburg, Gapp, Edouart, Foster, one SIGNED by Major André, and many others of great importance.

Everything I show will have passed the gruelling test of the new custom's requirements. This, as well as HIDDEN TREASURE'S reputation for reliability, will "make assurance doubly sure" of their genuineness.

Space 26
Boston
Antique Show

GEBELEIN

Silversmith

79 Chestnut Street, Boston

Foot of Beacon Hill

EARLY AMERICAN SILVER

THE Philadelphia Directory for the year 1811 includes the names of the Silversmiths *Ward & Cox*. Two pieces by this old firm are here illustrated. While the Kettle and Teapot are choice in themselves, they comprise an excellent nucleus for an unusual and fine silver service, the other pieces of which can be made to match by Gebelein silversmiths in the early American manner.

Suitable for Gifts and Personal Acquisitions to Carry the Memory of Christmas throughout the Years

If you are looking for something different and interesting to give, you will be delighted with the wide selection of beautiful old porcelains and glassware we offer. Our China, Glassware, and Earthenware are displayed in quiet, spacious, and well-lighted surroundings where you may make your purchases with ease of mind. Whether you want Chelsea, Coalport, Crown Derby, Davenport, Spode, Worcester, Old Saxe, Berlin, or Soft Paste Sèvres, our carefully collected pieces will meet with your approval. We carry in addition a comprehensive stock of modern china.

Services in Soft Paste Sèvres, Worcester, Spode, Crown Derby, Thomas Minton, Davenport, etc. Also important decorative pieces in Old English and Continental porcelains.

ANTIQUE DEPARTMENT

GILMAN COLLAMORE & CO INC.
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many of them were for purposes of estate liquidation and included miscellaneous items, some worthy of consideration as antique collectibles, others falling more distinctly into the class of decorative objects. Such sales are a trifle confusing to the general public, but afford good pickings for the connoisseur. I doubt that the prices usually obtained serve particularly well in determining values. So much in general.

Specifically it may be wise to call attention to one or two recent auction-room happenings that seem fairly significant. To begin with, the collection of American furniture and decorations, assembled from various sources, that was disposed of at the American Art Association-Anderson Galleries, October 30, included a greater number of hand-woven linen and wool American coverlets than have hitherto been offered at one time. There were six in all. The first of the lot, a three-color Pennsylvania item, dated *1839*, brought $22.50. A really fine, albeit late, specimen in red and white, by Ira Hadsell, who was discussed in ANTIQUES for July, brought $12.50. Two New York State coverlets of earlier date realized $17.50 each. No other woven specimen managed to emerge above the $12.50 level. A linen patchwork bedspread, on the other hand, reached $30 before it was knocked down by the auctioneer. This, no doubt, will make sad reading for owners of similar quilts; but it is news that should not be suppressed. Granting, as we must, that the quoted prices are abnormally low, they nevertheless indicate that the demand for nineteenth-century woven coverlets is too spotty to justify placing high valuations upon family heirlooms in this category.

Another lesson to be learned from recent auctions is the dead line date on American silver. To be perfectly safe in appraising his own personal possessions, or in buying from a private source with a view to resale, one should draw this line at 1810, or even at 1800, making exceptions only in very special instances. I feel justified in sounding this note of caution by prices paid for more or less early American silver, from estates and private collections, which was disposed of at the American Art Association-Anderson Galleries, October 21 to 25. For example, a three-piece coffee service — pot, creamer, and sugar bowl (*c. 1820*) by William Gale of New York — realized only $170; a six-piece tea and coffee service (*c. 1840*) by R. & W. Wilson of Philadelphia, $370. Heaven knows, both services were ugly, but the same thing may be said of the bulk of other American silver of similar dates. English silver, on the other hand, as late as 1830 often retains a dignity of form and a simplicity of handling that appeal to good taste and that are reflected in fairly high prices.

* * *

Having spent some time on my hands and knees examining the Fred. Wellington Ayer collection of hooked rugs in a storeroom of the Plaza Art Galleries, I can speak of the lot with some assurance. In pattern, workmanship, and variety of types and sizes, the two hundred specimens strike an unusually high average of excellence. I don't think I discovered a kitten in the lot; but I did run across one Berlin wool embroidered "mat" that, albeit gaudy, should delight some Victorian enthusiast. Exhibit from November 30; sale afternoon of December 6.

* * *

Apparently the biggest event among forthcoming sales of things early American will be the January disposal of Francis P. Garvan's collection at the American Art Association-Anderson Galleries. At the moment I know less about the size and general scope of this group of things than I could wish, though I am assured that it will include important items of furniture, as well as of silver and glass. Mr. Garvan's collecting during a number of years has been so inclusive as to sweep many duplicates into his net; and it is these items that are to be dispersed.

* * *

The Boston Antiques Exposition, second of its kind to be held in the Massachusetts capital, opens December 1 to continue during the remainder of the week. In so far as I am able to gauge such intangible quantities as public interest, I believe that the forthcoming show will attract a wider general attendance than its predecessor. By the same sign, prospective exhibitors are making an unprecedented effort to assemble a group of temptations too enticing to be resisted even by the most cautious buyers. But quite aside from the opportunity that they afford for viewing a large number of desirable things within a limited compass of space and time, I find these major expositions well worth while. They constitute an unusually pleasant meeting-place for collectors from scattered localities, and as reunion centres are equaled only by the big college football games. Wherefore I recommend packing the old kit bag, leaving troubles at home, and migrating to Boston on the first of December.

* * *

I am heartily in agreement with the authorities of the Newark Museum in their recognition of primitivism in painting as a matter of style

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KING HOOPER MANSION, Marblehead, Mass.

Seventeenth and Eighteenth Century American and English Interiors

Joyous Christmas Greetings

Christmas will soon be here. Is your shopping list complete, or are you waiting just a few days more in the hope of developing some original ideas for gifts? So often do we select gifts to suit our own tastes rather than the tastes of those for whom the gifts are intended. But genuine antiques are always acceptable; they are usable and they increase in value. Why not make your selection from this page today, or if you do not find a good suggestion here, write to us for additional photographs of pieces in stock.

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Genuine Antiques

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10 MINUTES FROM LIVERPOOL
20 MINUTES FROM CHESTER

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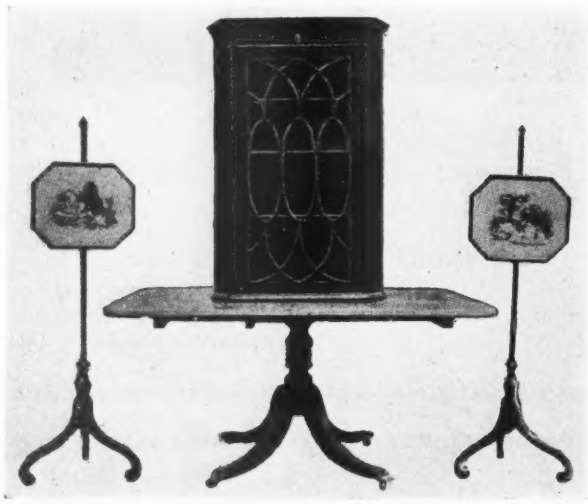

Several corner cupboards in stock, in oak and mahogany, with paneled or glass doors. Phyfe period mahogany breakfast tables on brass claw castors, various patterns and sizes. Some exceptionally fine pole screens, in pairs or singly.

460, New Chester Road
ROCK FERRY, BIRKENHEAD
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CABLES: ANTIQUES, BIRKENHEAD

Furniture · Pottery
Porcelain · Glass · Silver
Sheffield Plate · Needlework
Long-case and Bracket Clocks

A large stock of furniture, glass, pewter, etc., suitable for the American Market. All details of packing and shipping personally attended to.

and technique rather than of particular chronology. I am further enthusiastic to find them giving gallery space to a quite comprehensive exhibit of American primitives ranging in date all the way from the eighteenth century to the mid-nineteenth. The showing will continue at the Museum until February 1, 1931. It will repay a visit to Jersey on the part not only of those interested in things early American but of students of art who like the real thing in untrammeled art expression and are a little suspicious of the pseudo-naïveté of the modernists.

* * *

The African Hall of the American Museum of Natural History was formally opened November 17 after a period of preparation covering ten years. It is interesting to learn that Arthur S. Vernay, distinguished as an antiquary, is chiefly responsible for making the animal collections for this display. One seldom associates expertness in judging the fine arts with prowess as a hunter of wild beasts; but Mr. Vernay seems to combine the two attributes. The opening was considered of sufficient moment to bring a number of important delegates from England to attend the ceremony.

* * *

I regret that I failed to receive in time for November publication a notice of Mme. Silvercruys Farnam's exhibit of sculptures held at the Fifty-Sixth Street Galleries, 6 East 56 Street, from November 17 to 29. Mme. Farnam, daughter of Baron Silvercruys, President of the Supreme Court of Belgium, is the wife of Henry W. Farnam of New Haven. Her preliminary technical training she received at the Yale School of Fine Arts, where she was graduated in 1928. Soon afterwards she was commissioned to model a bust of Herbert Hoover, which now occupies a place in the Library at Louvain. Mme. Farnam's position in society as well as her distinguished rank as a sculptor entitles the present exhibit of thirty examples of her work to more than casual interest.

* * *

In addition to the sales and exhibitions noted above, the following are among many deserving mention.

EXHIBITIONS

Metropolitan Museum of Art
Through December: Third International Exhibition of Industrial Art: Metal and Cotton
Through December: Early Italian engravings
Through March: Peruvian textiles
Through January 18: French painted and embroidered silks of the eighteenth century
Through December 14: Loan exhibition of Japanese swords

Newark Museum and Newark Public Library
Joint exhibit illustrating the life and times of the Roman poet Vergil; a 2,000th anniversary celebration

Demotte Galleries, 25 East Seventy-Eighth Street, New York
To December 15: Sculptured portraits: comparative exhibition

McKearins, 21 East Sixty-Fourth Street, New York
Through December: Survey exhibit of American glass

SALES

American Art Association-Anderson Galleries
December 2 and 3: The book collection of Frederick W. Lehmann of St. Louis, including English and American first editions
December 4: The Winthrop Newman collection of drawings, Italian, French, English, and Dutch
December 18–20: Karl Freund has returned from Europe, where with his usual acumen he has made important purchases. Mr. Freund's genius for arranging his acquisitions is a noteworthy feature of his presale exhibitions

Current Books

EARLY AMERICAN FURNITURE MAKERS: A SOCIAL AND BIOGRAPHICAL STUDY. By Thomas Hamilton Ormsbee. New York. Thomas Y. Crowell Company, 1930. 183 pages; 122 illustrations. Price, $3.50.

THE casual reader opening Mr. Ormsbee's book will be at once predisposed in its favor at sight of the end papers. Here, in convenient graphic form, are presented the leading American cabinetmakers and the years during which they worked, the periods of English furniture, and certain outstanding events in American history.

The preface of the book well states its purpose:

"Frequently we forget that our Early American Furniture was once new. We overlook the fact that it mirrors the economic, social and political conditions of the time when it was made. It also bespeaks the character of the men who produced it. If this book gives its readers a glimpse of these conditions and something of the personality of these practitioners of the cabinetmaking art, the author will have obtained his goal.

"No claim is made that everything here is based on personal investigation. Where possible the author has hunted his own facts. In other instances he has made use of the research of others, endeavoring to give credit where this occurs."

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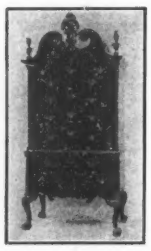

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The known facts concerning many of our early furniture makers are decidedly meagre. As a result, Mr. Ormsbee has been unable to bring to life very many of the draftsmen whom he mentions. But in some cases, he has so sketched in the period as at least to vitalize the background for both his men and their handicraft.

Since Mr. Ormsbee lays no claim to personal authority for all his statements, the reader should not consider his book as offering the final word of independent investigation. For instance, from two rough pencil sketches, discussed on pages 73 and 74, he concludes that Duncan Phyfe was a wretched draftsman. Has it ever been proved that Phyfe made these sketches? Has it been disproved that he executed other technically excellent sketches attributed to him? But aside from such points, and from several instances of inadequate proof reading, the book is to be commended. It offers a compact and racily expressed résumé of material, some of which, though previously published, has not hitherto appeared in book form; and it includes a gossipy final chapter on the furniture-making enterprises of Abraham Lincoln, Stephen A. Douglas, and Boss Tweed. The appendix, whose eight pages are devoted to "a pictorial outline of American furniture," will be found helpful for ready reference.

THE HOOKED RUG. By William Winthrop Kent. Foreword by Will H. Low. New York, Dodd, Mead & Company, 1930. 210 pages; many illustrations. Price, $5.

THIS latest treatise on the much discussed hooked rug deserves special consideration because it is the work of one who approaches the subject not so much from the standpoint of the textile technician or the connoisseur of a specific type of craftsmanship as from that of the trained student and practitioner of the arts of design. Before his retirement from active business Mr. Kent was by profession an architect. During recent years he has devoted his leisure to various collecting, to the writing of a *magnum opus* on the life and work of the Italian architect and painter Baldassare Peruzzi, and to contributing to American periodicals articles on various aspects of art. Between whiles, he has spent much time in the study of hooked rugs, their origin, and the character and sources of their patterns.

Perhaps his most important addition to current knowledge of hooked rugs is to be found in his exhaustive study of the origin of the type. After a vast amount of foreign correspondence, some of which he quotes in his book, Mr. Kent has established the fact that hooked rugs — similar to those found in America — are today made in certain parts of Scotland, where the craft has been pursued for a good many years. He likewise offers reasons for believing that the technique of hooking may have been imported into Scotland from the Scandinavian peninsula, where it was practiced in very early times. In any case, Mr. Kent leaves little if any ground to support the frequent assumption that hooked rugs are an exclusive American invention; though he does emphasize the fact that only in this country has their making achieved large and noteworthy proportions, and the range, variety, and quality of their patterns entitled them to consideration as exemplifications of an important folk art.

Thus far we are in complete agreement with Mr. Kent, and are, further, deeply indebted to him for so convincingly presenting the results of long and painstaking study. When he comes to classifying American hooked rugs by periods — *antique* 1775–1825; *early* 1825–1875; *late* 1875–1900; *modern* 1900–1923 — our paths separate. That hooking as a technique was known and applied in England even as early as the seventeenth century we are aware through surviving examples of Turkey work, in whose production the bodkin or some similar instrument must have served. The utilization of the eighteenth-century American hook or the heavy needle for hooking strands of stout wool yarn through homespun blanketing, the better to ensure a warm bedcover for cold-blooded New Englanders, has been discussed with ample illustrations in ANTIQUES. Nevertheless, we still seriously doubt that the hooked floor covering made its appearance in America until the nineteenth century was well advanced — perhaps as far as the year 1840. We wish Mr. Kent had given us more fully and conclusively his reasons for accepting the earlier dates, and had justified them with carefully analyzed illustrations. As it is, the heavy lyre forms in the magnificent rug that he pictures in full color as the frontispiece to his book seem inevitably of the nineteenth rather than of the eighteenth century, while the clock that holds the centre of a rug ascribed to 1800 or thereabouts (*Fig. 82*) smacks strongly of the black walnut era.

Yet nothing is to be gained by pursuing that argument; for Mr. Kent is openmindedly generous in quoting the opinions of those who, like the late Hamilton Easton Field, believe that the age of hooked rugs "has been greatly exaggerated."

But, however we may disagree with Mr. Kent in his judgment as to dates, we meet him on common ground when he expresses his preference for home-designed rugs as against those worked over a stereotyped store pattern. The tendency of a good many connoisseurs is to emphasize close and careful hooking and elaboration of clever handiwork at the expense of individuality. In the manner of an artist, Mr. Kent looks first at design and the originative spirit behind it. The stimuli to such a spirit, as he points out, were many: the borders of the blue Staffordshire plates in the family cupboard must have proved suggestive to some home designers, the double-woven counterpanes of the second quarter of the nineteenth century may likewise have yielded inspiration, and there was always the family cat to fall back upon when other motives failed. Mr. Kent acknowledges that many very hideous specimens are to be found among the innumerable hooked rugs that, early and late, have been turned out in America. Nevertheless, he makes it very clear that the type is worthy of respectful consideration, that the vogue for it is based on sound æsthetic grounds.

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only by these particular features of its text, but also by an adequate format that permits large and clearly printed illustrations. Of these there are many, in great variety, ranging all the way from crude and unlovely primitives to those rich in elaboration. If a more inclusive group is elsewhere available to the student, we do not know of it.

CAMBRIDGE GLASS. By Lura Woodside Watkins. Boston, Marshall Jones Company, 1930. 199 pages; 81 illustrations. Price, $5.

A BOOK that comes to hand from the publishers just on the verge of the holiday season is bound to suffer neglect on the part of the overburdened reviewer. Yet when the work is as important as Mrs. Watkins' *Cambridge Glass* it must, at the least, be given a word not only of notice, but of praise. At a moment when the dearth of new books for collectors has become a matter of grieved comment, it arrives opportunely, not only to fill many a disturbing gap in Christmas lists, but to render first aid in solving a variety of puzzles in the identification of American glass.

The New England Glass Works in Cambridge, Massachusetts, was but one of innumerable glass factories in the United States. It did, however, enjoy perhaps the longest and most successful career of any enterprise of its kind; and its final passing was not like that of most, a process of complete dissolution, but merely of transmigration. To a considerable extent, therefore, the history of this concern may be accepted as fairly typical of that of American glassmaking from the early beginnings of the industrial era in this country until well toward the close of the nineteenth century — a period interesting alike to the collector of glass and to the industrial historian.

Mrs. Watkins has been duly considerate of both these groups. She has in the first place spared no pains to present well documented and carefully authenticated facts relating to the founding and subsequent development of the glass works, to the various influences that encouraged its expansion, and to the eventual rise of competitive forces that compelled its abandonment. She has been equally thorough in her discussion of the company's product, from the standpoint of the types and styles of utensils manufactured and the chronology of their evolution. Quite naturally she devotes a good deal of space to pressed objects of a kind that for a long time has been credited to the Sandwich factory. In the end she makes it very clear that in this field as in others the factory at Cambridge was more versatile and more enterprising and hence more prolific than its lesser rival on Cape Cod. She likewise clears up a good many obscurities as to the source of much of the so-called three-mold glass that a century ago found its way into New England homesteads, and she reveals the New England company as daring pioneers in endeavoring to equal or outdo the finest work of European houses.

In accomplishing this, she has considerably expanded the horizon of the collector of American glass, and has clarified the direction of his search. Text and illustrations, between them, render her book quite indispensable.

COLLECTOR'S LUCK IN SPAIN. By Alice Van Leer Carrick. Boston, Little, Brown and Company, 1930. 202 pages; 52 illustrations. Price, $3.

THREE classes of readers will enjoy this book: those who are familiar with Spain at first hand, those who long to make a first visit to that sunny land, and those who prefer armchair travel by means of the vivid narrations of others. Incidentally, of course, there are the collectors. Probably Mrs. Carrick did not intend that they be only incidental. But she enjoys new experiences so thoroughly and shares them in so sprightly a style that she widens her circle of readers beyond the immediate group for whom she writes.

To be sure, the chapters are taken up largely with antique shops in the various cities, the purchases made therein, and the pesetas asked in return. Yet Mrs. Carrick emphasizes the joy of the hunt, rather than the acquisition of the object; a treasure acquired seems to her no more a find than those regretfully abandoned because of either her hard-hearted husband or the limits of space in her New Hampshire home. As formerly, she has included a list of shops, arranged by cities, with entertaining and helpfully specific comments on the dealers, their prices, their wares, and their ways.

Aside from antiques, the book presents an open-minded, enjoyable picture of Spanish life and customs. The innate courtesy and friendliness of the people are apparent in every city visited. Perhaps nowhere are they better illustrated than in an incident that occurred in Córdoba, which must serve as an earnest of the many delightful bits to be found throughout the book: "You know, ever since Barcelona, we have gone out for our coffee, and the first morning, strolling along the Paseo del Gran Capitán . . . we picked out the best café, and walked in. A waiter came quickly to take our order, the other occupants glanced at us once — that's all. Later, we found that we had entered the most exclusive *tertulia* in town, forbidden, of course, to any but its members, though always, without question, at the disposal of *forasteros* (foreigners) who do not know the customs. But, in comparison, imagine barging into the Union Club or the reserved Somerset!"

THE MEMORIAL VOLUME OF VIRGINIA HISTORICAL PORTRAITURE. Edited by Alexander W. Weddell, under the auspices of the Virginia Historical Society. Richmond, Virginia, William Byrd Press, 1930. Price, $100.

EARLY in December will begin deliveries of what is said to be the most ambitious book of its kind ever produced in America. Entitled *The Memorial Volume of Virginia Historical Portraiture*, it is being published in a limited edition of one thousand numbered copies under the auspices of the Virginia Historical Society, with Alexander W. Weddell as the editor.

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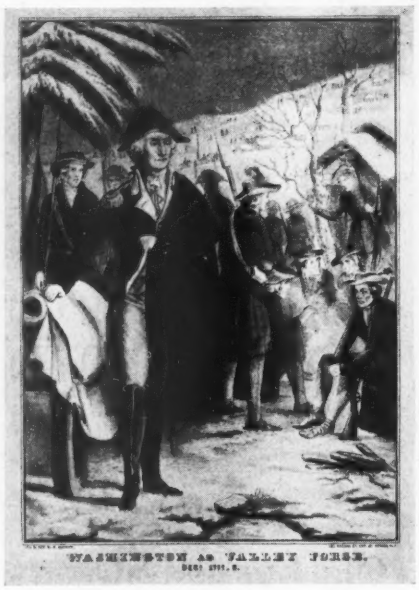

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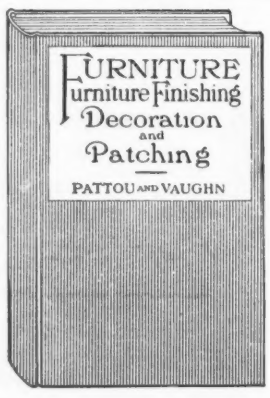

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RECEIVED FOR REVIEW

Cambridge Glass 1818 to 1888. By Lura Woodside Watkins. Boston, Marshall Jones Company, 1930. Price, $5.

Collector's Luck in Spain. By Alice Van Leer Carrick. Boston, Little, Brown, and Company, 1930. Price, $3.

Early American Portraiture. By Frederic Fairchild Sherman. New York, Privately printed, 1930. Price, $20.

Homes of the Cavaliers. By Katherine Scarsborough. New York, The Macmillan Company, 1930. Price, $5.

Queries and Opinions

All questions should be clearly written on one side of the paper only, and addressed to the Queries Editor. Since it is usually impossible to base an accurate judgment upon a description, questions involving identification should be accompanied by a clear photograph. All proper names quoted should be printed in capital letters to ensure their correct reading. The description itself should give exact details of size, color, material, texture, and history of ownership.

Antiques *reserves the right to hold all submitted photographs for publication, but these will be returned, on request, at the convenience of the Editor when stamps are enclosed.*

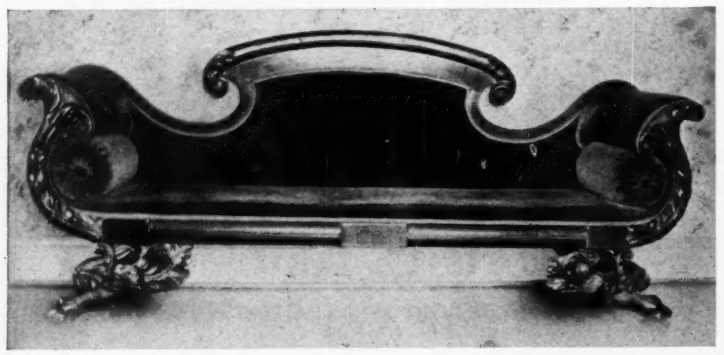
In the case of articles of nineteenth-century origin, it should be remembered that the assignment of dates and identification of authorship are, in most cases, well-nigh impossible. The era of factory production was the era of anonymous craftsmanship, and of mixed rather than clearly defined styles.

Attempts at valuation Antiques *considers outside its province.*

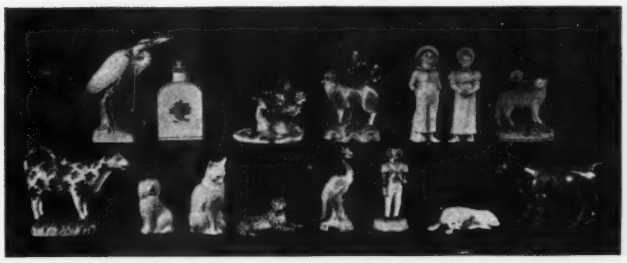
659. From General Danielson, of Revolutionary fame, the noble old chair here illustrated has descended to its present owner, C. L. Peirce, a resident of Springfield, Massachusetts. It is a wing chair with vertically rolled cone-shaped arms, cabriole front legs terminating in claw-and-ball feet, squared and chamfered rear legs, and turned stretchers. A somewhat similar chair is pictured as Number 555 in the *Catalogue of the Girl Scouts Exhibition*. The latter has the extra elaboration of carved knees, but its rear legs are apparently treated with less subtlety than those of the General Danielson specimen. Both items belong in the transitional category in which reminiscences of the Queen Anne style mingle with recognition of the Georgian mode. Their date may be set between 1745 and 1755.

660. M. N. C., *Vermont.* F. R. Sanborn, as the signature seems to read on an old portrait, was an early American artist. We have no knowledge concerning an artist of this name, and should appreciate any enlightening comments from our readers.

661. J. A., *Pennsylvania*, owns the sofa illustrated. The piece is Empire, and would date about 1820 or 1825. Its original upholstery was probably horsehair.



While such items are not in demand, as are Sheraton sofas, still the elaborate carving holds an appeal for some people, and would be likely to have a ready sale.



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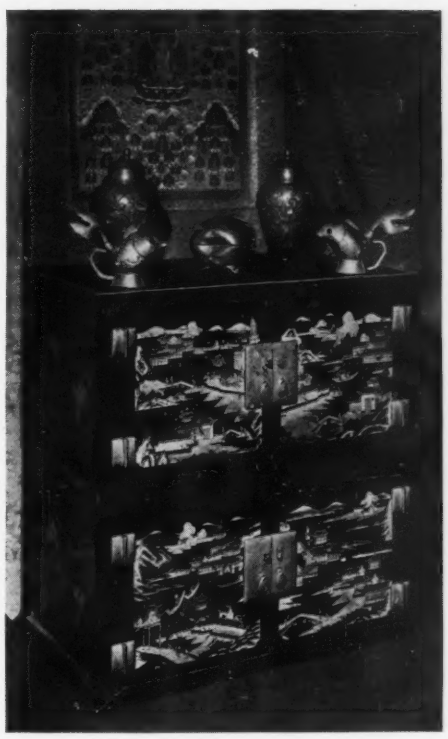

Two lacquered Chinese chests, Chien Lung period

One pair of Chinese pewter temple jars, with carnelian and jade applied

One pair of most unusual Chinese pewter teapots in shape of fish

One pewter Chinese sacred peach

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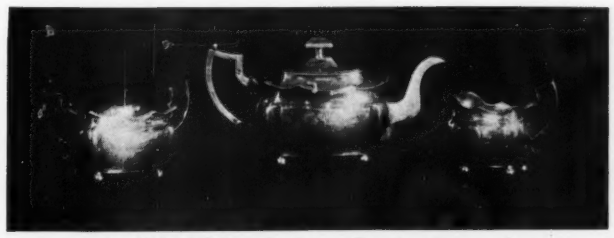

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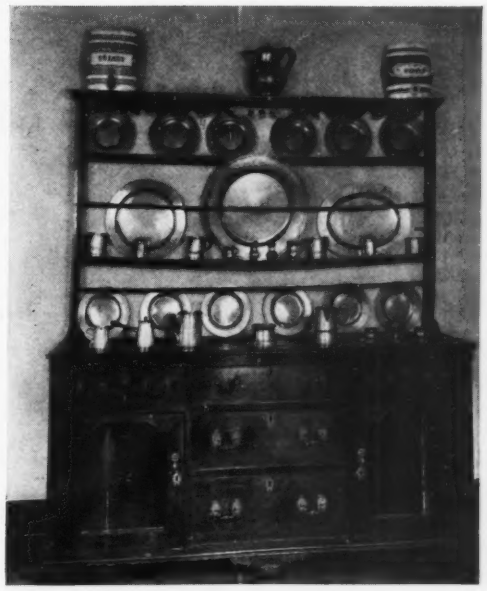

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21 East 64th New York City Hoosick Falls New York State

662. E. B., *Virginia*, has a cupboard about which little is known. It is all of pine except for the cherry headpiece. The moldings show neat handwork. The sides are solid, the back is hewn out, handmade nails and wooden pegs are used throughout.

The date of the cupboard is probably not far from the year 1800, the raised oval panels being a gesture of deference to similar panels made with a holly inlay on mahogany. The mixture of woods would indicate that the piece was originally intended to be painted. It is likely that the feet may be renewals, since such a skirt as is shown would normally lead to bracket or French feet. The piece is probably a local item with Maryland or Virginia as its source; certainly it is a type not familiar to the North. While its lack of sophistication places it outside the category of rare items, it possesses a good deal of interest as an example of local cabinetwork.

663. M. M. S., *Pennsylvania*, wishes directions for removing water stains from prints. We recommend that a print of any value with water marks upon it be taken to a reliable dealer for repairs. The removal of such stains requires much skill.

664. J. J. T., *Wisconsin*, asks for information, which we are unable to supply, about Kellogg, Haskell, and Allen lithographs. Perhaps some collector may have come across data that will help.

The same correspondent wishes the names of books on Currier & Ives prints. This request is a frequent one. The latest comprehensive book on the subject is called *N. Currier and Currier & Ives Prints*. It is edited and sold by F. A. and M. B. Conningham, 121 Madison Avenue, New York. For a review of the book, see page 160 of ANTIQUES for August, 1930. Another book indispensable to the serious collector of Currier prints is Harry T. Peters' *Currier & Ives, Printmakers to the American People*. An adequate idea of this imposing volume may be obtained from ANTIQUES for March, 1930, page 222.

665. D. R. H., *Pennsylvania*, has been told that her table is a Duncan Phyfe piece, and she enquires concerning the accuracy of the statement.

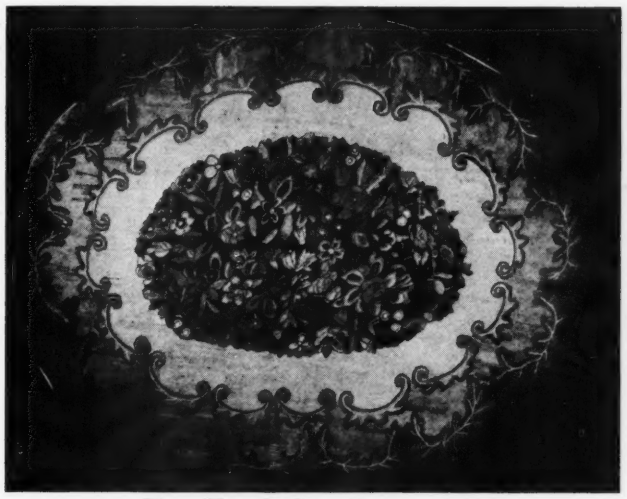
To make a definite decision about such a matter on the basis of a photograph is impossible. But certainly here is a handsome drop-leaf table, with qualities that date it in the neighborhood of 1800. The clipped corners, the delicacy of the legs, and the apparent excellence of the workmanship are all characteristic of Phyfe's pieces.

MRS. SCHERNIKOW

Early American Hooked Rugs

Madison Avenue *at* Seventy-Fourth Street

Butterfield 1788



HAND-HOOKED CARPET, 9 X 11 FEET

During December

every Antique Hooked Rug and Carpet in our large collection will be reduced one-third from the marked price. An early selection is advisable.

The Antique Galleries of the Richmond Art Co.

announce the Opening of Three Period Rooms

THE opening of these rooms complete the Antique Galleries. No trouble or expense has been spared to make them truly representative of their period. ¶ One room is Early American; another, after the manner of the Middle Eighteenth Century; while the third represents the late period of that century. The illustration will give you an idea of their beauty. ¶ You are extended a cordial invitation to inspect them personally on your next visit to Richmond. Visitors to the Washington Show are reminded that Historic Richmond is just three hours away over superb roads.

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RICHMOND ART COMPANY

Grace at First - RICHMOND, VIRGINIA

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SIMON WILLARD banjo clock, original condition.

Rocking Ship Aaron Willard grandfather clock and several other rare early clocks.

Many very fine items from Salem; Chippendale chairs, finely carved beds, and one McIntire chest of drawers with delicate carved and reeded posts and satinwood front.

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RUTH WEBB LEE

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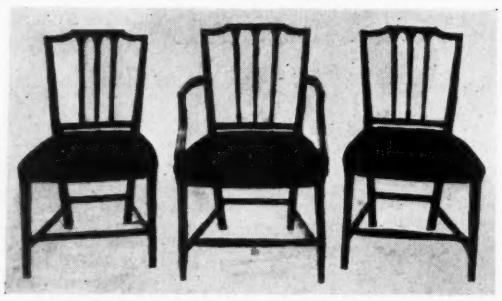
(Near Rochester)



Unusually fine set of seven chairs, six side and one armchair, in original perfect condition

We have another shipment of genuine antique furniture arriving next week, having been fortunate in securing, during our stay in England, a choice collection of period pieces in original condition. *Inspection is invited.*

WE CARRY GENUINE ANTIQUES ONLY

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New England Sheraton sewing table, mahogany with very delicate inlay.

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Fine early English silver at very modest prices.
Compotes and bottles of Waterford.
Small pieces of Sheffield, recently imported.
An interesting pair of signed and dated Edouart silhouettes.

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KATHERINE SPERRY

would like her friends to know
that she is now at

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and has collected many small and interesting old things suitable for Christmas gifts

VERY MODERATE PRICES

Visit us when you are in Boston for the Antiques Exposition

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suitable for your home or to use for

Gifts with lasting Charm

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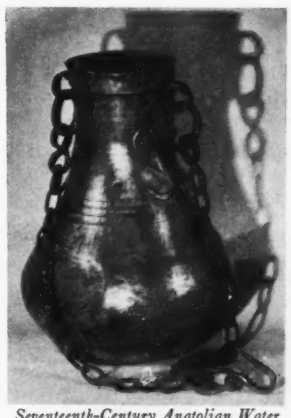

Seventeenth-Century Anatolian Water Jar with original hand-wrought chain. 14 inches high by 8 inches wide

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Rich old gold and onyx necklace, with pendant.
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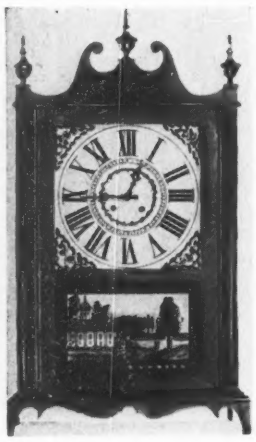

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Please state size and style wanted.

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Miniature furniture

Children's furniture

A charming, original twenty-seven-piece blue Staffordshire child's dinner set, complete. Most unusual.
Complete child's blue tea set, beehive pattern, can be used as after-dinner coffee set.
Miniature Windsor set of bench and two chairs, original decoration.
Children's chests of drawers in walnut, mahogany, cherry, some very suitable for end tables and smoking stands.
Miniature chests of drawers in walnut and mahogany.
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Choice American & English Antiques

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New York City

On this corner for 20 years
Opposite the Cathedral of St. John the Divine
(southeast corner)

OVERHEARD IN AN ANTIQUE SHOP

The shelf clock ticked most solemnly
"My, but it's good," said he
"To be alone and quiet be
Not have that motley throng to see,
Staring and pushing about all day
And asking the price in that vulgar way;"
"Well, let's forget it all, I say,
And talk of Christmas in our day."
"I remember the Yule Log and pudding alight,"
Chimed the old tall clock with face so bright.
"And the great big steaming Wassail Bowl,"
Chuckled the tavern table droll.
"As for me," said the sconce, rusted red,
"I remember the minuet Washington led."
From the corner the candlestick seemed to gleam
And spoke as if waking from a dream.
"Best of all, I think, my memories are
For once I stood on a high altar
And I held a candle tall and bright
Which honored His Star on Christmas Night."

A RIGHT MERRY CHRISTMAS TO YOU
And in the words of Tiny Tim, "God bless us, every one"

ELEANOR B. PERRY YE CORNER CUPBOARD
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SECTION OF KENTUCKY
VISIT THE SHOP OF

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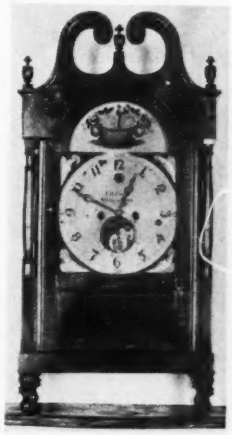
HYANNIS, CAPE COD *and* CHATHAM

Booth 5
HOTEL STATLER
BOSTON EXPOSITION

HULDAH W. SPAULDING



RARE PENNSYLVANIA SHELF CLOCK
Made by Jacob D. Custer
Norristown, Pa.

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Top, 23½ inches at centre and 21½ inches at ends
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7 inches diameter of top
12 pendants 9½ inches tall
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Sheraton style
Circa 1800

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FOR CHRISTMAS

SILVER: Creamer, spider legs
Marked teaspoons in sets of six
Sheffield tray, 9 inches
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China, glass, mirrors, clocks, and furniture

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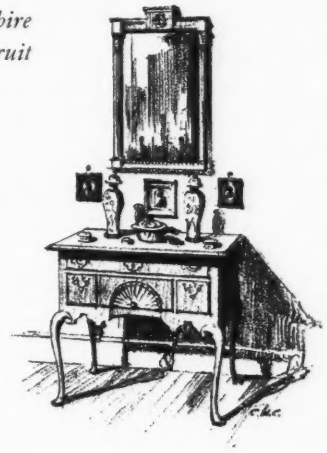
ESTIMATES CHEERFULLY GIVEN

American walnut lowboy; Hampshire gilt mirror; Lowestoft vases; fruit compotes; Battersea enamel



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Webster Place Antique Shop

will display a few of its many fine things at

BOOTHS 23 and 25
BOSTON ANTIQUES EXPOSITION

and extends a cordial invitation to visit
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FRANKLIN, NEW HAMPSHIRE

90 MILES FROM BOSTON ON THE DANIEL WEBSTER HIGHWAY

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A useful Christmas gift, the book "Currier & Ives Prints" by Conningham, $15.00 postpaid

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THE
OLD DUTCH
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A charming eighteenth-century house — where you may have luncheon or tea, and choose your Christmas gifts from the large and carefully selected collection of genuine ANTIQUES. English and American prints, glass, pewter, china, brass, copper, mirrors, clocks, and furniture in pine, maple, cherry, walnut, and mahogany.

You will see the Tenafly Weavers working in the loom room, and their products, bags, scarves, luncheon sets, and rugs are here for sale.

ANTIQUES
Mrs. Stanwood E. Flitner

HAND WEAVING
Tenafly Weavers

Antiques for Christmas

1.	Choice needlework picture bird with red and blue flowers	$ 6.00
2.	Pair of lovely blue Sandwich candlesticks	30.00
3.	Blue spatter creamer with red flower	8.00
4.	Pair of small Staffordshire swans with colored trees	10.00
5.	Very handsome dated red and white coverlid	40.00
6.	Fine stenciled mirror with picture	25.00
7.	Extra good old curly maple picture frame	6.00
8.	Pair of good pewter candlesticks	15.00
9.	Currier print *New York Bay from Staten Island*	18.00
10.	Pair fine old brass andirons	20.00

Send for Christmas List

Jemima Wilkinson Antique Shop

DUNDEE *Florence W. Upson* NEW YORK

ANTIQUES AS CHRISTMAS GIFTS

We carry odd pieces worthy of your presentation
Early American Antiques and Glass

Westchester Antique Shop

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Since 1917

Cabinetmakers to the Finest Homes in
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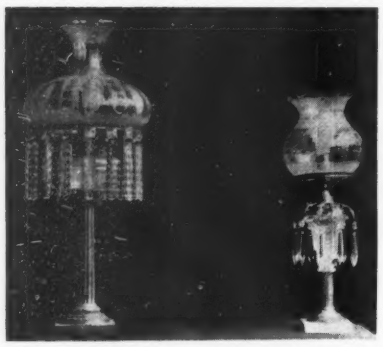

Early American Astral and Sandwich lamps, perfect condition.

Two Christmas gift suggestions from our varied collection of colored and clear glass lamps.

Staffordshire Figurines

Antique Furniture

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Summer Shop: MANCHESTER, VERMONT

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If you cannot call in person, leave the matter of selecting and shipping to Mrs. Kennedy. It is a usual procedure with many of her clients.

THE SPINNING WHEEL ANTIQUE SHOP

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LALLIE LEE KENNEDY

WE CREATE INTERIORS

for the collector who has assembled rare pieces and wishes them to be placed in the right environment.

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We can refer you to several distinguished connoisseurs who have been pleased with our services.

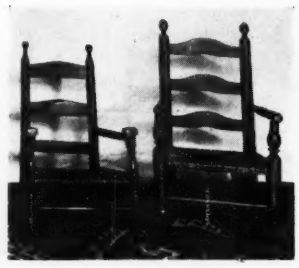
HARLOW AND HOWLAND

AT 164 NEWBURY STREET, BOSTON, MASS.

We can usually find just the right pieces to add to the charm of your room.

Travis *and* van Benschoten

Early American Antiques

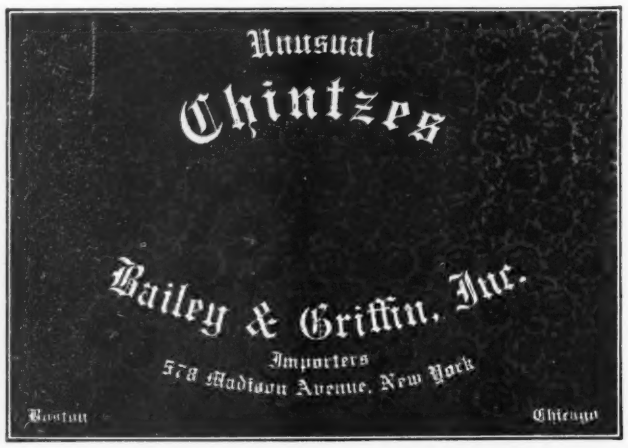


For a Christmas present to delight a child and its parents, nothing could be better than one of these miniature chairs. We likewise have a host of delightful things for older folks.

Be sure to call or write

147 WATCHUNG AVE., MONTCLAIR, N. J.

Telephones, 8829 and 3949 Montclair



PRINTS

A Cotton Plantation on the Mississippi (large folio) . . . *The Trapper's Last Shot* (medium folio) . . . *Trotting Stallion — Mambrino Gift* (small folio) . . . *The Game Cock — In Full Feather* (small folio) . . . *Autumn Fruit* (medium folio) . . . *The Brave Boy of the Waxhaws* (small folio) . . . *A Run of Luck* (small folio) . . . *Noah's Ark* (small folio) . . . *The Famous War Engine "General" of the Western and Atlantic R. R.*

An old-fashioned high-wheel bicycle.

A large assortment of colored pressed glass. Also some blown glass.

A pair of lovely paper weights on standards.

Grace Black

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Charming, Decorative Items for the Home

Hooked Rugs have always found a place in the modern American home and with the increasing interest in Colonial furniture, they will be more in demand.

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SCOTCH CLAYMORE	$35
FLINT LOCK PISTOLS, CASED	90
PAIR ALL STEEL FLINT PISTOLS	100
FRENCH WATERLOO SABER	15

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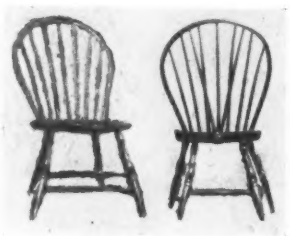

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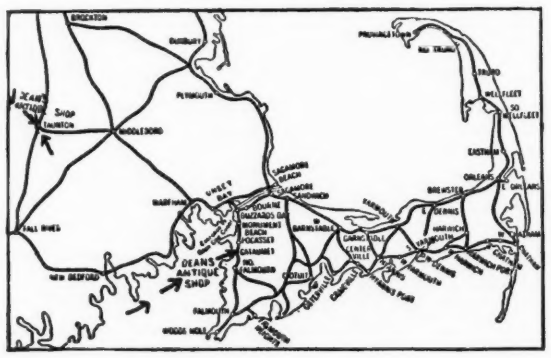

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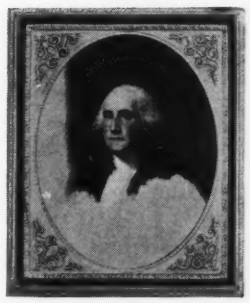

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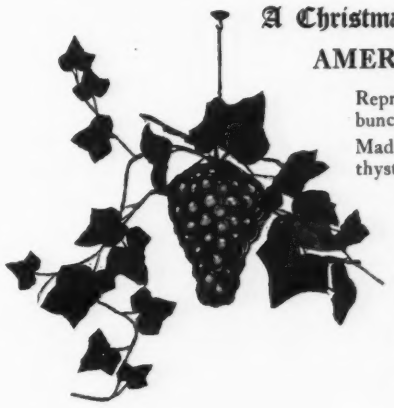

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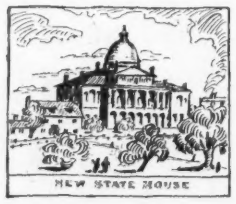

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In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 468 Fourth Avenue, New York City.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

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We advertise specifically each month for certain prints of particular interest to us. Most country dealers know that we are buyers of Currier & Ives generally. When you have interesting or important Curriers to sell, notify us. THE OLD PRINT SHOP, INC., 150 Lexington Avenue, New York.

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BEAUTIFULLY CARVED OAK FURNITURE, Renaissance style, eighty years in family, including large mirrors, high relief frames, undercut and pierced, floriated scroll work with figurines. Will sell single pieces or whole set. For particulars address WOODS BECKMAN, Penn Central Building, Altoona, Pa.

ASTROLOGICAL BOOKS PUBLISHED 1655 AND later. Prophetic almanacs giving planets' places, 1769 to 1876. J. W. UPSALL, Watseka, Illinois.

BACKGAMMON. VARIETY OF ANTIQUE boards in fine state. Leather covered book type, $10 each. Titled *History of America*, $12.50. Sheraton inlaid boards, $15. Dice shakers, $5 a pair. Reduction for quantity. Variety of tables fitted for backgammon. State Wants. GODDEN & SON, Trade Suppliers since 1900, Worthing, England.

PINK LUSTRE SET, CHILD DECORATION, heavy lustre band. 9 saucers, 9 cups, 2 plates, 1 bowl (cracked), sugar and cover. Teapot (snout chipped). Price, $60. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, Rhode Island.

OLD COLORED PRINTS. *GROUSE SHOOTING*, drawn Alken, published Knights; *Setters*, Alken, published McLean; *Spaniels*, Alken, published McLean, 1820; *Salmon Fishing*, Alken, published McLean. MRS. JAMES A. CAMERON, 127 Willow Street, Brooklyn, New York.

SUPERB ROYAL MEISSEN INKSTAND, IN three pieces (period 1725); unique museum piece, admirably preserved. J. T. HATFIELD, 617 Foster Street, Evanston, Illinois.

HAND HOOKED AND BRAIDED RUGS MADE to order. Any size or pattern. MRS. CORA J. SMITH, Cambridgeport, Vermont.

CLEWS' STATES PLATE IN PERFECT CONDITION and *Ship Cadmus* plate by Wood, proof; also *Falls of Montmorency* by Wood, proof. Number 316.

PAIR CURLY MAPLE SPOOL BEDS, STAND, AND blanket chest. HOLLYHOCK HOUSE, 400 North Walnut Street, Bucyrus, Ohio.

LINCOLNIANS ATTENTION — ORIGINAL AMbrotype Abraham Lincoln; photographed by Grandfather, Macomb, Illinois, 1858. N. H. PEARSON, 3437 Shaw Avenue, Cincinnati, Ohio.

QUAINT CANDLEWICK BEDSPREADS, HANDmade; several designs. Attractively priced. LUCY M. GARDNER, Fullerton, Pa.

SERAPHINE — HAS TWO ROWS KEYS, ALL handmade, perfect condition, photo sent. MRS. H. M. WHITEHOUSE, 79 Mountain Avenue, Malden, Mass.

ANCIENT CHINESE HAND CANNON. PHILIPpine weapons. Miscellaneous antiques. List free. RITTER'S ANTIQUE SHOPPE, 356 East 9th Street, Erie, Pennsylvania.

PORTRAIT BY DANIEL HUNTINGTON, ALSO steel engraving of Lady Washington's Ball, both signed. Walnut veneer Queen Anne kneehole desk; shell-carved Chippendale chairs. Other choice pieces. AUNT LYDIA'S ATTIC, 795 Chestnut Street, Waban, Mass. Center Newton 691 for appointment.

GEORGIAN SILVER AND OLD SHEFFIELD plate. Interesting pieces at inexpensive prices. State your requirements. N. ROLBIN, 285 Ecclesall Road, Sheffield, England.

OLD FIRE BOARD COVERED IN OLD WALL paper, magnificent coloring. Also Signing of Declaration handkerchief, 31½ by 29 inches. Number 317.

A VALUABLE COLLECTION OF 2792 PITCHERS. MISS NELLA MOSS, 1015 Luttrell Street, Knoxville, Tennessee.

LIFE OF CHRIST AND HIS MOTHER FROM Birth To Journey To Heaven, by Adam Wallasser. Printed at Hasingen, Germany, in the year 1673. HARRY H. BECKER, 17 Ralston Place, Mt. Lebanon, Pittsburgh, Pa.

EIGHT-LEGGED EARLY AMERICAN SOFA; pine lowboy, original brasses; checkerboard inlaid light stand; Chippendale and Windsor chairs; early Boston bronze lamps; Swansea cake basket, Billingsley decorations. Will send photographs. Also glassware, china, and dolls. Number 315.

BLACK SILK SHAWL. DEEP FRINGE, HAND embroidered, reversible. MRS. CLARA PORTER, Mount Morris, New York.

CURRIER AND IVES *THE VILLAGE STREET*, $35. *Clara*, $4. *Jane*, $5. *Victory in the Shenandoah Valley*, $10. *Meadowside Cottage*, $25. *Burning of Steamship "Golden Gate,"* $28. PROVIDENCE ANTIQUE COMPANY, 738 Westminster Street, Providence, Rhode Island.

PEWTERWARE, BLOWN AND PRESSED, COLored and crystal glass. Large collection. MRS. A. B. BABBITT, 495 Earl Avenue, Kent, Ohio.

NEW ENGLAND MAPLE ARMCHAIR, UNIQUE braced arms, back four arched slats, vase and ring turned posts, urn finials, original rush, $75. Serpentine chest of drawers, mahogany, $60. Private collector. DOROTHY COCKS, 264 Lexington Avenue, New York.

COLLECTION OF COPPER LUSTRE SALTS, $6.50 to $11. Cornwallis jug, $85. HAROLD G. DUCKWORTH, 120 Forest Park Avenue, Springfield, Mass.

POPULAR RED GLASS FOR THE HOLIDAYS; candlesticks, rare paper weights, pottery, decorated tinware, glass in the star, dewdrop, wildflower, 1000-eye, rose in snow, many other patterns and colors. Photos on request. MRS. F. W. DERBY, 2 Charles Street, Wellsboro, Pa.

DEALERS AND COLLECTORS SEND FOR LIST of prints or send your wants, as my list of prints too large to print or catalogue at one time. A. J. HANLEY, Dumont, New Jersey.

AMERICAN INLAID HEPPLEWHITE CELLARette, $150; Phyfe (actually) dressing table (compare Girl Scouts' catalogue, No. 784), $900; Sheraton reeded legs, inlaid serving table with pull-out shelf, equally useful as desk or dressing table, $600; solid handle, 5-inch Pennsylvania pewter porringer, marked *S. P.*, $350; Queen Anne inlaid Connecticut lowboy, about 1730, with magnificent carved shell; *New York Cries*, illustrated, published by Mahlon Day, 1834, $20; large, entirely carved spoonrack, perfect, complete with lidded box. H. V. BUTTON, Waterford, New York.

ANTIQUE JEWELRY, FOUR DOLLARS TO HUNdreds. Write for description. AUGUSTA HEYER SMITH, 128 North Franklin Street, Wilkes-Barre, Pennsylvania.

INTERIOR OF NINE-ROOM HOUSE, EXQUIsitely carved of pine, good condition, also paneled room of pine with cupboard, staircase, three doors, two room windows, early. Very reasonably priced. MRS. B. L. BROCKWELL, 232 Market Street, Petersburg, Va.

BARGAINS FOR CHRISTMAS: Pair iron horseheads (rings in mouth), acanthus-leaf hitching posts, $18; three old colorful paper weights, $20; eleven-inch pewter lamp with snuffers, $16.50; silver mercury (vintage) creamer, $12; pair 10-inch tall Bohemian red vases, $16; full-length figure silhouette valentine, original curly maple frame, $15; pink and opaque white cameo water pitcher, $18; six cherry goblets, $10; pair three-branch Dresden candlesticks, $16.50; pine ottoman, $16.50; iron (dog) nutcracker, $4; iron flagstaff, eagle, $10; rare Toby teapot, $50; covered ginger jar, $7; brass sewing bird, $5; hanging mahogany (Chippendale) shelf, $35; pint horn of plenty decanter, original stopper, $10. MYRTLE P. ROBINSON, 44 North Goodman Street, Rochester, New York.

SCOTCH WRITING BOX, ROSEWOOD, BRASS bound, secret compartment. Perfect condition. Description on application. ORA A. SMITH, 401 Fifth Street, Charleroi, Pennsylvania.

MISCELLANEOUS

BOOKKEEPER-SECRETARY-STENOGRAPHER. Eleven years' experience. Past seven years with well-known art dealer. Number 318.

EXPERT REPAIRING OF ANTIQUE WATCHES and clocks. Parts furnished. TIME SERVICE COMPANY, 516 Fifth Avenue, New York.

JOSEPH PISTON, EXPERT REPAIRING OF early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. 896 Third Avenue, New York.

ANTIQUES RESTORED, REPAIRED, AND REproduced. HUBERT K. MAINZER, Cabinetmaker and Interior Woodworker, 9517 Roosevelt Avenue, Jackson Heights, L. I. Telephone, Newtown 9817.

E. ANDRADE OF LONDON, 110 EAST 57TH Street. First-class repairer of pottery, porcelain, and needlework. Missing parts made in porcelain when desirable. Groups and animals a specialty. Telephone, Wickersham 7585.

COLLECTOR'S GUIDE TO DEALERS

Below is the Collector's Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is $15 for a period of six months, $24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked with an asterisk (*) will be found in the display pages.

CALIFORNIA

LOS ANGELES: *JOHN GUIDOTTI, 1009–11 East Eighth Street.

CONNECTICUT

GREENWICH: *FREDERICK DENSON & SON, Post Road.

NEW HAVEN:
MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

PLAINVILLE: MORRIS BERRY, 80 East Main Street.

RIDGEFIELD: *THE NOOK, Lydia S. Holmes.

STAMFORD: *EDITH RAND, Boston Post Road.

WEATOGUE: *PETTIBONE TAVERN.

WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

ILLINOIS

CHICAGO:
*BRISTOL COMPANY, 840 North Michigan Avenue.

Mary Dimery, 117 East Chestnut Street.
*Erskine-Danforth Corporation, 620 North Michigan Avenue, Reproductions.
*Marie L. Grogan, 1000 Marshall Field Annex.
QUINCY: Mrs. Don Hoover, 505 North Eighth St.

KENTUCKY

LEXINGTON: *Katherine Turner, 127 West Second Street.

MAINE

AUGUSTA:
Mrs. S. M. Holway, 10 Western Avenue. Antiques and hooked rugs.
BANGOR: The Three Gables, 204 Broadway.
BRUNSWICK: Miss Stetson's Antiquity Shop, 10 Spring Street (Brick House).
NORTH BRIDGETON: The Flag Walk, Waterford Road. Antiques.
ROCKLAND: David Rubenstein, corner Main and Talbot Avenue.
WALDOBORO: *Warren Weston Creamer.
SKOWHEGAN: Fysche House, 224 Madison Avenue.

MARYLAND

BALTIMORE:
*Mrs. Theodore Bisenz, 869 North Howard St.
*Perry W. Fuller, 22 West Franklin Street. Old prints.
*Miss Stuart Olivier, 930 North Charles Street.

MASSACHUSETTS

ACCORD: *Queen Anne Cottage.
AMHERST: Dickinson-Baggs Tavern.
BOSTON:
*Norman R. Adams, Inc., 140 Charles Street.
*Boston Antique Shop, 59 Beacon Street.
*Foster Bros., 4 Park Square. Reproduction of old picture frames.
*George C. Gebelein, 79 Chestnut Street. Old silver.
*Harlow & Howland, 164 Newbury Street. Decorators.
*Mrs. Charles Minot Hayden, 80 Chestnut Street.
*Martin Heiligmann & Sons, 228 Columbus Avenue. Restoring and repairing.
*Henry H. Jacobs, 145 Charles Street.
*King Hooper Shop, 5 River Street.
*Hyman Kaufman, 238 Newbury Street.
*Robert Leavitt, 44 River Street. Reproduction lighting fixtures.
*Ellis Levenson, 265 Newbury Street.
*George N. McMahon, 33 Charles Street.
*Murphy & Beers, 115 Newbury Street.
*New England Antique Shop, 75 Charles Street.
*New England Sales Association, Inc., 32 Fayette Street. Hooked rugs.
Richard Nichols Company, 22 Bromfield Street. Picture frames.
*Old English Galleries, 86 and 88 Chestnut Street.
*Old Russia, 16 Arlington Street.
*Oxbow Antique Shop, 88 Charles Street.
*Queen Anne Cottage, 21 River Street.
*Riverway Antique Shoppe, Inc., 160 Charles Street.
*I. Sack, 85 Charles Street. Reproductions of old brasses.
*Israel Sack, 89 Charles Street.
*Shreve, Crump & Low, Boylston at Arlington Street.
*Katherine Sperry, 126 Charles Street.
*The Spinning Wheel Antique Shop, 35 Fayette Street.
*H. Stone's Antique Shoppe, 303 Cambridge Street.
*Robert C. Vose Galleries, 559 Boylston Street. Old paintings.
*Yacobian Brothers, Inc., 821 Boylston Street. Hooked rugs.
BROOKLINE: *H. Sacks & Sons, 62–64 Harvard Street.
BUZZARDS BAY: *Mrs. Clark's Shop.
CAMBRIDGE: Helen M. Shevlin, 118 Trowbridge Street. By appointment.
CHATHAM: *The Treasure Shop, Ocean Boulevard.
EAST GLOUCESTER: Mrs. Clara L. Harrington, 262 East Main Street.
EDGARTOWN: *The Spinning Wheel Antique Shop.
FITCHBURG: *The Old House, Gertrude B. Cushing, 682 Main Street.
FRAMINGHAM: *Wallace Nutting Studio.
HARWICH PORT: The Shed Shop, L. Josephine Doane, Doane Road.
HYANNIS: *The Treasure Shop.
IPSWICH: *Ralph W. Burnham, 126 High Street.
MARBLEHEAD: *King Hooper Mansion, 8 Hooper Street.
MATTAPAN: *H. & G. Berks, 1276 Blue Hill Avenue.
MEDFIELD: Medfield Antique Shop, West Main Street.
NEW BEDFORD: *Mrs. Clarke's Shop, 38–44 North Water Street.
NORTHBORO: *G. L. Tilden, State Road.
ORLEANS: *The Sampler, Monument Road.
PITTSFIELD: *Miss Leonora O'Herron, 120 South Street.
PLYMOUTH: Ye Bradford Arms, 59 Court Street.
SOMERVILLE: *Davenport-Brown Company, 285 Washington Street. Reproduction paneling.
SPRINGFIELD:
Johnson's Bookstore, 1379 Main Street.
*Edna H. Winter, 167 State Street.
TAUNTON: *Alton L. Dean, 60 Harrison Avenue.
WABAN: Aunt Lydia's Attic, Edith G. Meissner, 795 Chestnut Street. Antiques.
WENHAM: *The Oxbow Cottage.
WEST BROOKFIELD: Ye Olde Red Brick House, Lotta F. Blount.
WESTON: *The Priscilla Shop, 651 Boston Post Road.
WORCESTER: *The Old Furniture Shop, 1030 Main Street.

MICHIGAN

DETROIT:
*Anteekery, 2133 Witherell Street.
E. J. Bemis, 917 East Jefferson Street. Antiques.
*Old Russia, 3002 West Grand Boulevard.
GRAND RAPIDS: *Sign of the Griffin, 20 North Union Street, N. E.
ST. JOSEPH: Antique & Resale Shop, 515 Pleasant Street.

MISSOURI

KANSAS CITY: *Curiosity Shop, 1901–1911 Main Street.

NEW HAMPSHIRE

FRANKLIN: *Webster Place Antique Shop.
HANCOCK: Fuller Homestead.
HAVERHILL: Montgomery House, Dartmouth College Highway.
LAKEPORT: Rebecca Chilcott Jackson, Parade Road. Early antiques. (near Laconia).
SUNCOOK: Hill Acres, Antiques. Daniel Webster Highway.

NEW JERSEY

BURLINGTON: The Little White House, Estella Story Hancock.
CAMDEN: *Camden Antique Shop, 315 Vine Street.
CHATHAM: *The Old Gray House, Grace Hamblen, 142 Main Street.
CLOSTER: Closter Antique Shop, Sara M. Sanders, Alpine Road.
ENGLEWOOD: *Mrs. Stanwood E. Flitner, 301 Lydecker Street.
FREEHOLD:
*The House with the Brick Wall.
*O'Cro' Coc' House, Lilian Wilkinson Boschen, 81 South Street.
*Richmond's Antique Shop.
HACKENSACK: C. M. Van Houten, 345 Park Street. Early authentic American antiques.
HADDONFIELD: *Frances Wolfe Carey, 38 Haddon Avenue.
HIGHTSTOWN: Josephine I. Dawes, 238 South Main Street.
LIBERTY CORNER: *Beryl de Mott.
MENDHAM: Phoenix House. American antiques.
MONTCLAIR:
*The Little House, Mabel C. Osborne, 324 North Fullerton Avenue.
*Travis & van Benschoten, 147 Watchung Avenue. American and Oriental antiques.
*Ye Corner Cupboard, 43 South Park Street.
MOORESTOWN: Richard W. Teste, 236 West Main Street.
NUTLEY: *Clifford C. Kaufmann, 576 Prospect Street.
PLAINFIELD: Thorp's Antique Shoppe, Chas. H. Palmer, Prop., 319–321 West Front Street. General line.
PRINCETON:
*George Batten, 1 Evelyn Place.
*The Princess Shop, Mrs. William Jones Clarke, 78 Nassau Street.
TENAFLY: *Old Dutch Homestead, 256 Tenafly Road. Antiques, Hand-Loom Weaving.
WOODSTOWN: Seven Stars Tavern, John H. Bourne, King's Highway.

NEW YORK

AUBURN:
Mrs. R. S. Messenger, 27 William Street.
Agnes T. Sullivan, 24 Steel Street.
BROOKLYN: *Catherine Chase, 31 Clinton Street.
BUFFALO: *George B. Tyler, Inc., 100–110 Chenango Street.
CORTLAND: *The Sampler, 53 Prospect Terrace.
DUNDEE: *Jemima Wilkinson Antique Shop.
HOOSICK FALLS: *H. A. & K. S. McKearin.
KINGSTON: Aaron Cohen, 317 Wall Street, Phone 2610.
MILBROOK: The Milbrook Antique Shop, Franklin Avenue.
NEW ROCHELLE: *Dorothy O. Schubart, Inc., 578 Main Street.
NEW YORK:
*Norman R. Adams, Inc., 155 East 54th Street.
*Ruth Albert, Elsie Alsberg, Inc., 745 Madison Avenue.
*Alman & Company, 590 Fifth Avenue.
*B. Altman & Company, Fifth Avenue at 34th Street.
*Bailey & Griffin, Inc., 578 Madison Avenue.
*Francis Bannerman Sons, 501 Broadway. Firearms.
*F. R. Barter, 645 Lexington Avenue.
*Moira Hervey-Bathurst, 798 Lexington Avenue.
*Alice Baldwin Beer, 541 Madison Avenue.
*Sarah Benham, 42 West 58th Street.
*E. F. Bonaventure, Inc., 536 Madison Avenue.
*A. L. Brandon, 12 East 37th Street.
*Bristol Company, 319 East 62d Street.
*Chest-on-Chest Antique Shop, 56 Washington Mews.
*The Clapp and Graham Company, Inc., 514 Madison Avenue.
*Frederick A. Conningham, 121 Madison Avenue. Old prints.
*Davis Collamore & Company, 7 and 9 East 52d Street.
*Gilman Collamore & Company, Inc., 15 East 56th Street.
*Theron J. Damon, 52 East 56th Street.
Mrs. Ehrich, 36 East 57th Street. General line.
*Leo Elwyn & Company, Inc., 23 West 55th Street.
*Erskine-Danforth Corporation, 383 Madison Avenue. Reproductions.
*Esmond Gallery, 1061 Madison Avenue.
*The $5 and $10 Antique Shop, 229 East 51st Street.
*Ginsburg & Levy, 815 Madison Avenue.
*Grosvenor Galleries, Ltd., 770 Madison Avenue.
*John Guidotti, 19 West 26th Street.
*Alice Gwynne, 49 East Ninth Street.
*E. A. Haaseman Galleries, Inc., 146 East 56th Street. Auctioneers.
*Agnes J. Holden, 327 Lexington Avenue.
Howard & Company, 18 East 56th Street.
*Import Antique Corp., 485 Madison Avenue.
*William H. Jackson, 2 West 47th Street.
*L. Jaffe Antique Shop, Inc., 855 Lexington Avenue.
*Kennedy & Company, 785 Fifth Avenue. Prints.
*Frederick Keith Koones, 740 Madison Avenue.
*Lans, 554 Madison Avenue.
*Lavine's Antique Galleries, 665 Lexington Avenue, 709 Third Avenue.
*Malter & Co., Inc., 368 Cathedral Parkway.
*H. A. & K. S. McKearin, 21 East 64th Street.
*Guitel Montague, 579 Madison Avenue.
*Lucie Newman, Inc., 685 Madison Avenue.
*F. Noble Company, 789 Madison Avenue. China repairing.
*Old English Galleries, 131 East 57th Street.
*The Old Print Shop, Inc., 150 Lexington Avenue.
*Florian Papp, 684 Lexington Avenue.
*Plaza Art Galleries, 9 East 59th Street. Auctioneers.
*Wm. H. Plummer & Co., Inc., 7 East 35th Street. Old china and glass.
*Edward Prill, Inc., of Sheffield, England, 44 West 48th Street. Antique and reproduction silver.

*Rains Galleries, Inc., 3 East 53d Street. Auctioneers.
*I. Sack, 658 Lexington Avenue. Reproductions of old brasses.
*Israel Sack, 114 East 57th Street.
*Mrs. Schernikow, 930 Madison Avenue. Hooked rugs.
*Philip Suval, Inc., 823 Madison Avenue.
*F. J. Van Reeth, 248 East 60th Street.
*Harriet Endicott Waite, 114 East 57th Street.
*John Wanamaker, 8th Street.
*Henry V. Weil, 247–249 East 57th Street.
*Winick & Sherman, 686 Lexington Avenue.
Wyler, 713 Madison Avenue. Old Jewels and Silver.

PAINTED POST: *Isabella P. Iredell, Greenaway Lodge.
PITTSFORD: *Ruth Webb Lee, 89 South Main Street.
PLATTSBURGH: Mabel Fairchild, 54 Lorraine Street.
SCHENECTADY: The Valley Shop, 14 North Church Street.
WALLINGTON: *Mary Lent.
WHITE PLAINS: *Westchester Antique Shop, 57 West Post Road.

OHIO

COLUMBUS:
Old Homestead Antiques, Inc., 655 East Main Street.
General Grant Antique Shop, 1415 North High Street.

CLEVELAND: *Erskine-Danforth Corporation, 11129 Euclid Avenue, Reproductions.
WICKLIFFE:
*Grace Black, Euclid Avenue.

PENNSYLVANIA

ALLENTOWN: Beulah Jacobs, 1236 Walnut Street.
BROADAXE (Whitemarsh): Skippack Pike Antiques, Philip Meredith Allen, Marie Dobbins Allen.
BROWNSBURG: Schuyler Jackson, Jericho.
CHAMBERSBURG: Stony Batter Antique Exchange, North Second Street.
DOYLESTOWN: Mary B. Atkinson, 112 East State Street.
ERIE: Ritter's Antique Shoppe, 356 East Ninth Street. Miscellaneous line.
HARRISBURG: *L. P. Aardrup, 321 North Second Street.
HAVERFORD: *W. J. French, 539 Lancaster Avenue.
LANCASTER:
*L. P. Aardrup, 341 North Queen Street.
*Mrs. A. K. Hostetter, 10 South Queen Street.
MUNCY: *The Little House on the Farm, Inc.
NORRISTOWN: *Catherine's Tea House & Antique Shop.
PENNSBURG: *A. J. Pennypacker, 501 Main Street.
PHILADELPHIA:
Katherine L. Bringhurst, 842 East Rittenhouse Street, Germantown.
*Norah Churchman, 7350 Rural Lane, Mt. Airy.
*The Estate of James Curran, 1625 Pine Street.
*Harry A. Eberhardt & Son, 213 South 11th Street.
*Samuel T. Freeman & Company, 1808–10 Chestnut Street. Auctioneers.
*William D. Morley, Inc., 124–126 South 17th Street. Auctioneers.
*Martha de Haas Reeves Co., 1624 Pine Street.
*Arthur J. Sussel, Spruce, cor. 18th Street.
*Woodville & Company, 2052 Locust Street.

PLYMOUTH MEETING: Antiques at Tamarack, Stuart W. Gurney, Butler Pike and Flourtown Road.
POTTSTOWN: *The Antique Shop of Mrs. M. B. Cookerow, 265 King Street.
SELLERSVILLE: Ira S. Reed, 81 North Main Street.
TULLYTOWN: The Brick House, J. Fabian Cooper.
WALLINGFORD: *Long Lane, P. G. Platt.
WEST CHESTER:
*Francis D. Brinton, Oermead Farm.
*The Loft, Julia T. Darlington, 418 North High Street.

WHITEMARSH: *Dorothy Reed.
*Mrs. Harry F. Smith, Bethlehem Pike and Valley Green Road.

YORK:
Bergman Antique Shop, 322–326 South Duke Street.
*Joe Kindig, 304 West Market Street, 243 East Market Street.

RHODE ISLAND

PROVIDENCE:
*Greycroft, Bertha B. Hambly, 224 Waterman Street.
*Millman's Antique Shop, 1113–15 Westminster Street.
*Mabel K. Rogers, 244 Thayer Street.

WAKEFIELD: *Greycroft, Bertha B. Hambly, Matunuck Point Road.
WICKFORD: *Wickford Hill Antique Shop, 141 West Main Street.

TENNESSEE

CHATTANOOGA: Dixie Shop Brickhouse, Anna S. Houston, 741 McCallie Avenue. General line.

TEXAS

DALLAS: The Chimney Corner, 2131 Cedar Springs Road.

VERMONT

BENNINGTON: Stone Wall Antique Shop, 209 Pleasant Street.
NEWBURY: *The Oxbow Antique Shop.

VIRGINIA

FREDERICKSBURG: *The Quarters.
RICHMOND:
*The Antique Galleries of Richmond Art Company, Grace at First Street.
*H. C. Valentine & Company, 207–209 East Franklin Street.

WASHINGTON

SEATTLE: The Treasure House, 1210 Fifth Avenue.

WASHINGTON, D. C.

*Mrs. Cordley, 1319 Connecticut Avenue.
*George W. Reynolds, 1742 M Street, N. W.

CANADA

HALIFAX, N. S.: The Georgian Antique Shop (late The Gift & Antique Shop), 303 Barrington Street. General line of antiques.

ENGLAND

BRISTOL: *Norman R. Adams, Ltd., Denmark Avenue and Unity Street.
CHESHIRE: *J. Corkill, Rock Ferry, Birkenhead.
LONDON:
*Norman R. Adams, Ltd., 10 Hans Road, Knightsbridge.
*The British & Foreign Carriers, 29 Wharf Road, N. I.
*Burfitt, Ltd., 1 Albemarle Street, Piccadilly. Antique silver, old Sheffield plate, furniture, and china.
*The Century House Antique Galleries, 2 King Street, St. James's, S. W. 1.
*Hidden Treasure, 14 Mason's Yard, Duke Street, Piccadilly.
*Walter H. Willson, 28 King Street, St. James's, S. W. 1. Antique silver and Sheffield.

MANCHESTER: *The British & Foreign Carriers, 62 Market Street.
PRESTON:
*Edward Nield, 223 Corporation Street.
*Frederick Treasure, Kay Street Mills.

ITALY

FLORENCE: *John Guidotti, Lung'arno Soderini 9 to 11.

Is Your Name in the Collector's Guide?

As a dealer in antiques, your name should be listed in this directory. The cost is so small that it is sure to be repaid many times over in new business.

Send your check for $15 now and take your place among your competitors for a six months' period. A year's listing costs $24.

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Was the value of stamps on exhibition in Boston recently at the Convention of the A. P. S. The famous $40,000 British Guiana and the $25,000 Boscawen, N. H., were the leading items shown. ¶Some of the stamps admired in this exhibition were undiscovered five years ago. They were resting quietly in some old trunk, desk, or storehouse. ¶Keep your eyes open when you are looking for antiques. Don't miss any valuable stamps. I am in the market at all times to buy large or small lots. Send by registered or insured mail.

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The graceful lines of this antique Hepplewhite commode show to excellent advantage the type of design with which Hepplewhite's name is associated. Executed in satinwood with rosewood border and delicate marquetry inlay, it is a worthy example of the extensive and carefully chosen collection to be seen at the Bristol Galleries.

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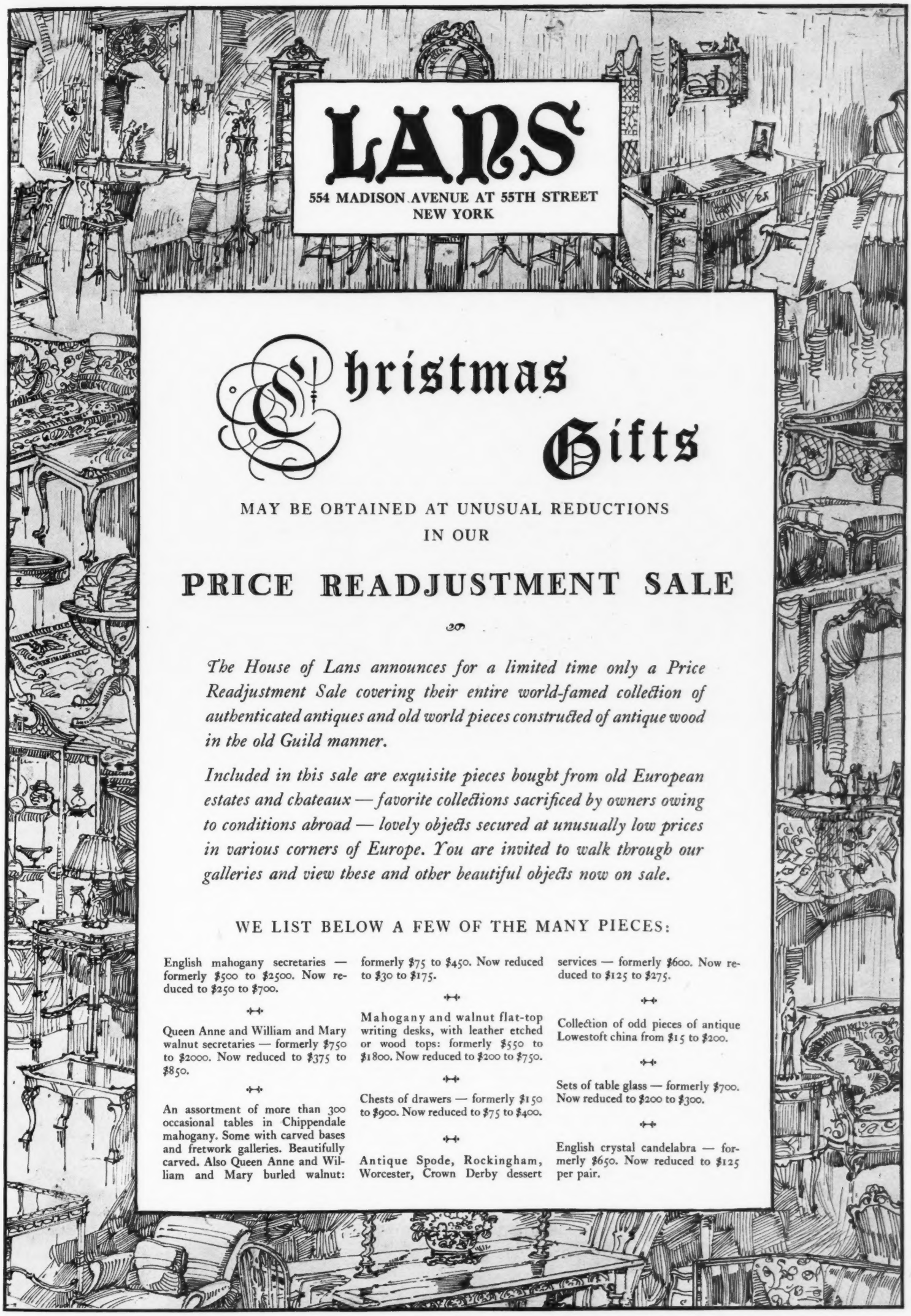

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The House of Lans announces for a limited time only a Price Readjustment Sale covering their entire world-famed collection of authenticated antiques and old world pieces constructed of antique wood in the old Guild manner.

Included in this sale are exquisite pieces bought from old European estates and chateaux — favorite collections sacrificed by owners owing to conditions abroad — lovely objects secured at unusually low prices in various corners of Europe. You are invited to walk through our galleries and view these and other beautiful objects now on sale.

WE LIST BELOW A FEW OF THE MANY PIECES:

English mahogany secretaries — formerly $500 to $2500. Now reduced to $250 to $700.

Queen Anne and William and Mary walnut secretaries — formerly $750 to $2000. Now reduced to $375 to $850.

An assortment of more than 300 occasional tables in Chippendale mahogany. Some with carved bases and fretwork galleries. Beautifully carved. Also Queen Anne and William and Mary burled walnut: formerly $75 to $450. Now reduced to $30 to $175.

Mahogany and walnut flat-top writing desks, with leather etched or wood tops: formerly $550 to $1800. Now reduced to $200 to $750.

Chests of drawers — formerly $150 to $900. Now reduced to $75 to $400.

Antique Spode, Rockingham, Worcester, Crown Derby dessert services — formerly $600. Now reduced to $125 to $275.

Collection of odd pieces of antique Lowestoft china from $15 to $200.

Sets of table glass — formerly $700. Now reduced to $200 to $300.

English crystal candelabra — formerly $650. Now reduced to $125 per pair.

THIS PIECE WILL INTEREST YOU

THIS break front mahogany bookcase caught the eye of our buyer in England. The exquisite colour of the wood, and the fact that every detail is original, were important considerations. More than this, its unusual compactness appealed at once. Its dimensions are only 6 feet 11 inches in height and 6 feet 9½ inches in width. It will fit comfortably into a room or office of average size. Another consideration is the fact that we are able to price it at $900. Photographed in the bookcase is some fine porcelain procured at the same time in England.

Shreve, Crump & Low Co.

ESTABLISHED 1800

BOYLSTON at ARLINGTON STREET, BOSTON, MASS.